Encyclopaedic Dictionary of Purāṇas

Swami Parmeshwaranand

This Encyclopaedic Dictionary of five volumes is comprehensive information of more than one thousand Puranic themes of all important aspects of the Puranas which play prominent role in Indian religio-cultural, social and philosophical tradition. If there is one of the most important scriptures that has inspired and sustained the Hindu culture over the millennia, it is the Puranas. These scriptures have created, strengthened and preserved a great tradition of spirituality. Neither a schools of religio-philosophical thought nor socio-religious movements of the subsequent period of history of India has remained untouched by their influence.

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Preface

This Encyclopaedic Dictionary of five volumes is comprehensive information of more than Two Thousand Terms of the Puranic themes of all important aspects of the Puranas which play prominent role in Indian religio-cultural, social and philosophical tradition. If there is one of the most important scriptures that has inspired and sustained the Hindu culture over the millennia, it is the Puranas. These scriptures have created, strengthened and preserved a great tradition of spirituality. Neither a school of religio-philosophical thought nor socio-religious movements of the subsequent period of history of India has remained untouched by their influence.

—Swami Parmeshwaranand

M

MĀDHAVA

Son of Vikrama, King of Tāladhvaja. The Kriyā Khaṇḍa of Padma Purāṇa gives the following story about him.

Mādhava desired to marry a beautiful and good-natured Kṣatriya girl named Candrakalā. She was not prepared for that and she informed Mādhava thus : "There is a princess in the island of Plaksa named Sulocanā. She is far more beautiful than myself and is fit to be your consort. Do try to get her."

Mādhava accepted the advice of Candrakalā and started for the island of Plaksa with a servant of his named Pracesṭa. The news that welcomed him when he reached the island was that the marriage of Sulocanā had been fixed with one Vidyādhara. Undaunted Mādhava sent a love-letter to the princess mentioning his arrival in the city, seeking her hand in marriage. In reply to that Sulocanā wrote that if Mādhava appeared on the marriage-dais in time she would accept him as her husband.

The marriage day arrived and Mādhava waited for the time of the function. But when the auspicious hour came Mādhava was asleep. Pracesṭa, his servant, took advantage of the opportunity and carried away Sulocanā. But Sulocanā was determined to marry only Mādhava and she escaped from the custody of Praceṣṭa and reached the palace of a King called Suseṇa and stayed there as a servant wearing the robes of a male, calling himself Vīravara.

Vīrvara, *i.e.*, Sulocanā in disguise, saved Vidyādhara and Praceṣṭa from committing suicide. At that time Mādhava also in despair was about to commit suicide when Sulocanā appeared before him in time and stopped him from doing it. Sulocanā then told him all that had happened and they were happily united as husband and wife.

MADYA

Wine. There is a story in the seventh Skandha of Devī Bhāgavata showing how Madya happened to be an intoxicant. Once Indra sent out the Aśvinīdevas from Devaloka and banned wine to them. They took refuge in Cyavana a great sage. Cyavana conducted a special Yāga and invited the Aśvinīdevas to partake of the Yajñāṁśa. Indra objected to this and Cyavana had to face Indra in a fight. Then Cyavana produced from the sacrificial fire a demon named Mada and he rushed at Indra to kill him. Indra then bowed down before Cyavana and craved

for pardon. Cyavana withdrew the demon and tearing him into four pieces put one each in dice, hunting, wine and women. That was how all the four became intoxicating.

In ancient India there were certain social conventions regarding drinking of alcoholic preparations. All those drinks which were intoxicants were not listed as 'Alcohol'. Wine, honey, toddy, juice of sugarcane, juice of Iruppa and Kuṭampuli, and sweet toddy of palm tree were not considered alcohol. Surā (liquor) chiefly meant Paiṣṭī (liquor made out of rice paster). Drinking of Surā was banned to the three castes, Brāhmaṇa, Kṣatriya and Vaiśya. If they drank Surā they had to perform a penance for a year drinking only water or eat long pepper for a year. To be free from the sin of drinking Surā one should wear dress made of animal hair. Even if one drinks water in a pot in which Surā was taken, one should observe Vrata for seven days. (Chapter 173, Agni Purāṇa).

MĀGADHAS

A particular tribe of people. If the work of Sūtas was to drive chariots and the work of Pulkasas to hunt, the work of the Māgadhas was that of an adulator. (Chapter 151, Agni Purāṇa). This work of a flatterer was given to them by Brahmā. When the emperor Pṛthu was born, Brahmā conducted a Yāga. On the day of sutyā at the place of Somābhisava of the Yāga a very intelligent Sūta was born. At the same Yāga a Māgadha also was born. He was a great scholar. Then the sages told Māgadha and Sūta thus: "Praise this king Pṛthu, who is the valorous son of Vena. Prising is the fittest work suited to you both. Pṛthu deserves praise." Then the Sūta-Māgadhas placing their hands on their breasts with respect said, "What do we know of the qualities and capabilities of a king just born? His fame is not known. Based on what should we sing praises of him? Hearing this the sages said that they should praise him for the qualities which he would be possessing in future. The king was pleased to hear that. Sūta Māgadhas started singing eulogistic songs based on the qualities Sūta as his charioteer and Māgadha as his adulator. From then onwards the Sūta family became charioteers and the Māgadha family flatterers. (Chapters 13—70 Aṁsa 1, Viṣṇu Purāṇa).

MAGIC AND WITCHCRAFT

Kṛtyā denotes back magic and witchcraft, and she is also personified as a female fiend of magic and witchcraft. In the *Atharva-veda* which contains a few hymns intended for counteracting her evil working her evil working and directing her against one's enemies, she is represented as having been fashioned with head, nose, and ears (*AV 10.1.2*) by skilled men (*cikitsavaḥ*), and decorated like a bride inner wedding (*AV* 10.1.24). Her complexion is red and blue (*RV* 10.85.28; *AV* 14.1.26). She has benign features when she originates from the gods. She is conidered to be greedy (the doubtful reading *gṛtsyāḥ* explained by Sāyana as *gardhanaśīlā AV* 19.34.2).

It may, however, be pointed out that the fierce appearance and character of Kṛtyā, which are greatly emphasized in the post-Vedic literature, are not so evident in Vedic literature. It is only in the post-Vedic literature that Kṛtyā has been represented as a frightful deity.

Like most of the magical practices, Kṛtyā serves a double purpose. She may be performed either to harm an enemy or to protect oneself from the Kṛtyā performed by others (counter

Kṛtyā). Kṛtyā has been implored to crush and fell down the enemy, his cattle, horse and men, like the wind uprooting trees (*AV* 10.1.17). The practitioner knows her and her place and her swords made of iron (*ayasa*). Therefore, he asks her to go back to her originator and kill his offsprings (*AV* 4.1.19;20). She is requested to return to her sender like a calf to its mother (*AV* 4.18.2). She is however prayed to not to slay the cow, horse, or men of the performer because slaughter of the innocent is heinous (*AV* 10.1.29). In one *ṛc* the performer says that he (the enemy) has most thoughtlessly brought her to the performer and his people by an improper road, and that he would send her back by the proper road (*AV* 5.31.10). In another *ṛc* the performer says that he who has ordered Kṛtyā to go to him (performer), has ordered her to swim against the current. She is implored not to harm the innocent ones but to go back to the performer (*AV* 10.1.7). She is begged to return to her fashioner himself because the person against whom she has been directed is considered to be unknown to her (*AV* 10.1.8).

Kṛtyā may be performed in the *gārhapatya* fire (*AV* 5.31.5;9; 10.1.18) or in the *kravyāda* fire (*saṅkasuke* 'fire which destroys the dead body' *AV* 5.31.9) or in the eastern fire (*AV* 5.31.5). She may be practised in a house (*AV* 5.31.5; 8) or in a dwelling place (*AV* 4.18.5; 10.1.4) or in the army or armament store-house (*isvāyudhe : Whitney* translates this word as 'arrows and weapons') or in a war-drum (*AV* 5.31.7). She may be installed in a well (*AV* 5.31.8) or in arable land (*AV* 4.8.5; 5.31.4; 10.1.4; 18) or in the cow-stall (*AV* 4.18.5; 10.1.4). She may be instituted in human bone (*AV* 5.31.9) or performed at the burial ground (*AV* 5.31.8; 10.1.18). She may be put in an unburnt earthen vessel or in raw flesh or in the mixed grain (*AV* 5.31.1) or in blue and red thread (*AV* 4.17.4), in a cock, goat, ewe, or crested animal (*kurīriṇī*) (*AV* 5.31.2) or in a whole-hoofed animals like horse, etc. (*ekaśaphe*), in an ass, or in an animal having two rows of teeth (*AV* 5.31.3). She may be practised in a rootless plant or in the *narācī* plant (*AV* 5.31.4).

Unlike the Vedic sacrifices, which it is the exclusive right of the priests to perform, Kṛtyā can be practised by any one. It can be practised by a man or a woman, by a *śūdra* or a king or a Brāhmaṇa (*AV* 5.14.6; 7; 10.1.3). Sometimes Kṛtyā rebounds on her originator, if something goes wrong in the performance. In such case, she is called *svayaṁkṛtā* (*AV*. 8.5.9.) Even the gods practise Kṛtyā (*AV* 5.14.7). Aṅgirasas are reputed to have been expert practisers of Kṛtyā. Therefore, whoever desires to perform on counteract Kṛtyā seeks a Purohita of the Angirasa clan (*AV* 10.1.6). It is wellknown that the Angirasas were great adepts in the *ghora* type of magic.

Kauś. 58.8 employs *AV* 4.9.5 in the initiation ceremony of a Vedic student. An ointment-amulet (*āñjanamaṇi*) is fastened upon the student and it is prayed to ward off Kṛtyā sorcery. *Śānti Kalpa* 2.17.5 and 2.19.8 employs the same hymn in a *mahāśānti* ceremony named *Airavatī*, apparently for the protection of an elephant. A king desirous of victory over his rival recites *AV* 11.12.6 where Kṛtyā is addressed to go to the enemy's side for his defeat. *AV* 19.9.9 is a prayer to get weal from the exorcism (*abhicāra*) and protection from Kṛtyā and *valaga*. The verse is murmured when the king goes to his bedroom (*AVP* 4.5; 12-14). The *Śānti Kalpa* 18.8 counts it in the *Śāntigaṇa*.

If, however, Kṛtyā is successful in overpowering a person, there are means to render her ineffective and thereby free the person from her hold. *Kauś.* 39 prescribes an elaborate rite to

cure such a person. An amulet made of *sraktya* (*tilaka*) is fastened upon him after the *mahāśānti* rite. On the eastern side of the fire, the performer gets a black and yellow (*piśaṅga*) bull killed, and on the western side of the fire a red goat is killed. The purpose is to obtain broth (*yūṣa*) and flesh (*piśita*). The *mahāśānti* ceremony then follows. The herbs, *Vāśā* (*Āṭarūṣaka* according to Dārila), *Kāmpīla, Sitivāra*, and *Sadampuṣpā* (*Trisandhyā* according to Dārila), are put in a water-jar and the water is sprinkled on the patient. While sprinkling, the following hymns are recited: *AV* 2.11; 4.40; 4.17; 4.18; 4.19; 5.14; 5.31; 8.5; and 10.1. All these hymns are enumerated in the *Kṛtyāgaṇa* of the *Gaṇamāla* (32.2) which also include two more verses, namely, *AV 7.65.1;2.* The order of the hymns in the *Gaṇamālā* is, however, changed hero to correspond to the order of their employment. The entire rite is performed in the night. The celebrant wears a turban, but not shoes (*Kauś.* 18.10). He first sprinkles water in the way in which it is done in the *kravyādaśānti* (*Kauś.* 71.1-8) and recites the formula:

यतायै यतायै शान्तायै शान्तिवायै भद्रायै भद्रावति स्योनायै शग्मायै
शिवायै सुमङ्गलि प्रजावति सुसीमेऽहं वामाभूरिति।

(*Kauś.* 39.9)

Looking at her with the *mantra kṛtayāmitracakṣuṣā*, he pierces Kṛtyā (*Kaus.* 35. 28), reciting *AV* 5.14.9. He scatters on the ankles of Kṛtyā the curds made from the milk of a cow of identical calf, be means of a *darvī* made of *Tilaka* wood. Afterwards, he sprinkles *śānti-udaka* three times by means of splinter (*śakala*) and feeds her with the broth and flesh, reciting *AV* 2.11. A piece of skin of skin is tied up of some sticks. The performer goes the place by the right and unfastens the knots of Kṛtyā with a pair of tongs. She is then placed upon the skin with her face turned downwards. Her eyes are anointed with *navanīta*, while reciting *AV* 10.1.225. Then the performer ties the idol with a rope made of *darbha* grass and raises her, reciting the half-verse *AV* 10.1.20 *cd.* He holds a lamp in his left hand and an *alābu* (bottle-gourd) full of water in his right hand. He goes to an open place, where there are no foot-prints of a cow, or to a ditch which is not made by water but is made by animals, or to a place where water flows south-wards, or to a self-made ditch, or to a barren land (*ūṣara*), or to the place of an enemy. While walking, he sprinkles water from the *alābu* on the lamp and recites *AV* 10.1.32. Then he stands and makes Kṛtyā also stand, and recites the *mahāśānti* (*Kauś.* 9.6) loudly. The *śānti-udaka* is sprinkled on her vital parts (*marmāṇi*) for her appeasement. The place is ploughed with a plough yoked with black oxen. The cows (alongwith the plough and bulls) are given to Brāhmaṇas as Dakṣinā.

Herbs and plants and amulets made from the have efficacious power to ward off the evil effects of Kṛtyā sorcery. Thus, Apāmārga (AV 4.19.6), Sahadevī (AV 2.11; 8.5; 10.3.4) cure him from the sufferings caused by Kṛtyā.

The gods and the demons alike took recourse to Kṛtyā for their own purposes. The demons often practised it in order to overpower the gods. *ŚB* 2.4.3, for instance, narrates the following legend: Once upon a time the Devas and the Asuras contended for supermacy. The Asuras performed Kṛtyā sorcery and defield all kinds of plants on which men and animals subsisted. All creatures were perishing from the lack of food. However, the Devas sacrificed with the first fruits of the two crops (barley in the spring and rice in the autum), that is, they performed the sacrifice known *Āgrayaṇeṣṭi*, and thus overpowered the Asuras.

A similar motif can be discerned in the digging in of the four 'sounding holes' (known as *uparavas*) in the cartshed of king Soma in the Soma sacrifice. It is suspected that demons have dug in the Kṛtyā *valaga* in the world. By means of these 'sounding holes' the gods dig out the Kṛtyā charm; and when the charm is removed, Kṛtyā becomes inoperative.

In later literature also Kṛtyā in shown as having become a tool in the hands of the demons. The dispirted Duryodhana, unable to bear the ignominy caused by his defeat at the hands of Citrasena, the Gandharva chief, in the Dvaita forest, undertook a fast unto death and did not renounce his vow, in spite of the entreaties made by Karṇa and Śakuni. Seeing that Duryodhana, one of their own class, was going to render fruitless all their tactics by his self-imposed death, ruining thereby their desire that the Pāṇḍavas (representing gods) should not win, the demons in the netherworld produced a demoness Kṛtyā by menas of *abhicāra* and ordered her to fetch Duryodhana to them. They beguiled his mind by the false predictions that the ultimate victory in the ensuing war was his. A satisfied Duryodhana was brought back to his place by the same Kṛtyā (*Mbh.* 3.239 and 240).

It was feared that every auspicious occasion was vitiated by Kṛtyā. For instance, in connection with a marriage, it is suspected that Kṛtyā may have been clandestinely performed by an all-disposed person in the bride's chair on cushion or covering and hence the bride may be under her evil influence which would have its effect later. The bridal bath, which is a part of the marriage ceremony, is supposed to undo any such evil (*AV* 14.2.65). In the same ceremony, *BaudhGS* 1.5.10-11 perscribes that the couple should recite the verse, looking at the red and blue sky. This appears to be amounting to a symbolic worship of red and blue Kṛtyā. On the morning after the *garbhādhāna* ceremony, which is performed on the fourth day after marriage, the cloth worn by the bride, which has been soiled by the nuptial consummation, is given over to the priest. Indeed, the red and blue blood-spots on the both are considered to represent Kṛtyā and hence inauspicious. The garment, which is technically called *śāmulya,* is supposed to be extremely ominous if retained in the house. It becomes a walking Kṛtyā and associates herself with the husband (bringing thereby all disasters upon him) (*RV* 10.85.29;*AV* 14.1.25). If the husband wears that garment his body becomes devoid of splendour (*RV* 10.85.30). Therefore, it should be given to a Brāhmaṇa with money, who, after expiation, purifies it (*RV* 10.85.29; *AV* 14.1.25).

In the field of magic, sorcery, and witchcraft, Rudra occupies a special position. Bhava and Śarva (which are aspects of Rudra) are implored to hurl the lightning, their divine weapon, upon him who practises sorcery and does wrong (*AV* 10.1.23), and to protect the suppliant form the Kṛtyā doers (*AV* 4.28.6). *Kauś.* 28.8 regards this hymn as *sarva bhaisajyāni* (all-medicinal) and gives details regarding its employment for counteracting Kṛtyā sorcery and curing the patient. The patient is anointed with dregs of ghee. Seven cornucopias are made from the leaves of Kāmpila tree. They are filled with water. With the right hand, the performer pours water upon the patient and with the left hand, the cornucopias are thrown behind the patient across the head. *Kauś* 26.40 prescribes that amulet made from chips of ten kinds of trees from among the *śāntavṛksāh* should be fastened upon the patient in order that it might remove all ill effects of Kṛtyā.

In the Purāṇas, Rudra is said to play an important role in the practice of and prtoection

from the Kṛtyā sorcery. He gives protection to one who seeks his help to repel Kṛtyā. In this connection, the *Skanda-Purāṇa* narrates the following story: A son was born to the widowed sister of Yājñavalkya from his seed which he had ejaculated in a night-dream on his loin cloth an which she had unknowingly used during her menses. Afraid of social reprehension, she abandoned the child under a Pippala tree. The child sustained itself on the fits of that tree and hence was later known as Paippalāda. The boy felt much agrieved on account of his condition, and through that it was all because of the evil influence of Śani. He, therefore, cursed Śani and got him to promise that thenceforth he would not trouble children. Paippalāda then turned his attention to his father. Finding him responsible for his sufferings, he produced Kṛtyā by means of the *Kṛtyā-mantra-s* and directed her to kill Yājñavalkya. A frightened Yajñavalkya went to Janka, Indra, Brahmā, and Viṣṇu for protection, which was, however, denied to him. Finally, he went to Śiva and stealthily entered into one of his finger-mails. Kṛtyā followed him there and rudely called on Śiva to release her prey. Śiva came to know the entire incident, saved Yājñavalkya, and compensated Paippalāda with boons.

Śiva is also represented as helping those who wanted to harm their enemies by Kṛtyā sorcery. *BhP* 10.66 relates the following in this context: Once king Pauṇḍraka assumed the title of Kṛṣṇa and proclaimed that he was the real Kṛṣṇa while the Kṛṣṇa of Dvārakā was just a fake. Eventually he challenged the letter to prove his godhood in battle. They fought and Pauṇḍraka was killed. Sudakisiṇa, unable to bear undertook an austere penance and propitiated Śaṅkara, the presiding deity of Kashi. He begged him for a device by which he could avenge the killer of his father. According to Śiva's advice, he performed a sacrifice in the Daksiṇa fire through *abhicāravidhi* and a Māheśvarī Kṛtyā was produced. She was ordered to kill Kṛṣṇa. An infernal fire proceeded towards Dvārakā sweeping every thing on the way, and surrounded Dvārakā. People in panic ran to Kṛṣṇa for protection. Kṛṣṇa loosened his disc which chased Kṛtyā back to Kashi and destroyed it. Whereas, on the one hand, this story shows Śiva's power over Kṛtyā, on the other hand, it also shows a conflict which arose in the alter time between the Śiva-cult and the Kṛṣṇa-cult. Fire, of course, is Kṛtyā's form (*nīla-lohitam bhavati kṛtyā RV* 10.85.28).

As has been said above Kṛtyā can be produced by anyone—whether a king or a Brāhmaṇa or a *ṛsi* or a *śūdra*. In the Purāṇic literature she becomes a tool in the hands or *ṛsis* and kings which they use to achieve their purpose. Kṛtyā is represented sometimes as male and sometimes as female. In grateful recognition of the favour shown to him by the two Aśvins, Cyavana, who was restored to youth by them, offered Soma to them in the sacrifice performed by Śaryāti. Indra objected to this and hurled his thunderbolt to kill Cyavana. The ṛsi stopped the advancing *vajra* and produced Kṛtyā to kill Indra, however, later acquiecsed and was spared (*Mbh.*3.124. 18-21; *Devībh.* P.7.7.12-20).

Once a severe drought occurred. People died of starvation. It became well nigh impossible for the seven *ṛsis* to continue to live. They went out in search of food but could not find anything. Acceidently, they came to a place where they found the dead body of the son of Śibi who had given his son of the *Ṛtvijas* as sarcrifical *Daksiṇā*. They could recollect that grand occasion because they themselves had officiated in that sacrifice. Being dragooned by the monstrous hunger, they began to cook the dead body. While they were thus occupied,

Śaibya, son of Vṛsadarbha, in cause of his rovings, came to them and offered gifts. They, however, refused. The king felt offend, sacrificed in the fire, and a Kṛtyā of frightful mien sprang. She was named Yātudhānī. She proceeded to kill the seven *ṛsis*, but she was killed by Indra (*Mbh.* 13.94;95).

Another story relating the Kṛtyā is related in the *Mbh* 3.137. The sage Yavakri once went to the hermitage of Raibhya, where he happened to behold the wife of Parāvasu, son of Raibhya. He was seized with passion. Being afraid of Yavakri's ire and the consuls quent doom, the poor woman reluctantly agreed to satisfy his lust. When he sage Raibhya heard of this, he was overcome with rage, tore off a hair from his matted lock, and offered it in the fire. A female resembling his daughter-in-law arose. He took another hair, offered it in the fire, and a male sprang. He order both of them to go to Yavakri and kill him. The female (Kṛtyā) stole the sacred water-pot of Yavakri, thus, rendering him powerless. Yavakri ran to the waters and rivers but was refused protection, and finally was killed. The male demon married the female (Kṛtyā) with the permission of the sage.

Incidentally, it may be pointed out here that some of the functions of Kṛtyā were later transferred to Kālī, another female divinity of the Śiva group.

MAHAMERU

The golden coloured peak of Himavān. The seat of Lord Śiva, according to the Purāṇas.

Mahāmeru surpasses even the sun in its dazzling golden brilliance. Devas and Gaṇḍharvas attend on it on all sides. It is inaccessible to shiners. There are celestial herbs and serpents at its base. It is Mahāmeru that keeps Heaven in its place by supporting it. The atmosphere there, is always alive with the sweet songs of various kinds of birds. Precious stones are scattered all over its surface. All the 33 corers of gods dwell on the sides of this Mountain.

Saptarisis like Vaisṭha rise and fall on Mahāmeru. Mahā Viṣṇu and Brahmā have their places in Mahāmeru. Viṣṇu's place is in the east. There is a special place therefor the residence of Maharsis. Those who go to Mahāmeru never return. The Sun and Moon go round. Mahāmeru everyday.

There are twenty mountains surrounding Mahāmeru. On the eastern side there are two mountains, Jāra and Devakūṭa. On the western side there are two mountains, Pavamāna and Pāriyātra. On the southern side are the two mountains, Kailāsa and Karavīra and on the northern side, the two mountains, Triśṛṁga and Makaragiri. Thus, Mahāmeru shines like the sun in the midst of eight mountains. In the middle of Mahāmeru is situated Brahmāloka, the abode of Brahmā in a square extending over 10,000 yojanas. This region is of inexpressible splendour. At eight places around this Brahmāpurī, are situated the eight posts or abodes of the Asṭadikpālas, each of the abodes being 25,000 yojanas in extent. Thus, there are nine Purīs or Cities on the top of Mahāmeru. They are:—(1) Brahmā's Manovatī in the centre. (2) Due east of it, Indra's Amarāvatī. (3) In the south-east corner, Agni's Tejovatī. (4) On the southern side, Yama's Saṁyamanī. (5) In the south-west corner, Nirrti's Kṛsṇāñjana, (6) On the western side, Varuṇa's Śraddhāvatī. (7) In the north-west corner, Vāyu's Gandhavatī. (8) On the northern side Kubera's Mahodaya. (9) In the north east corner, Īśān'as Yaśovatī. (Devī Bhāgavata, 8th Skandha).

Rāvaṇa's place of abode Laṅkā was really a peak of Mahāmeru.

The Purāṇas declare that the sun keeps going round Mahāmeru. Once, while the sun was thus going round, he wished to take a little rest. He asked permission to place the axle of this chariot for a short while on Mahāmeru. The mountain agreed to it. The grateful Sungod (Sūrya) blessed Mahāmeru that it would thenceforth have golden colour. Until it received this blessing, Mahāmeru had the colour. Until it received this blessing, Mahāmeru had the colour of ordinary mountains.

(i) Two daughters named Āyati and Niyati were born to Mahāmeru. They were married by Dhātā and Vidhātā respectively. (Viṣṇu Purāṇa, Part I, Chapter 10).
(ii) Vasiṣṭha had an Āśrama near Mahāmeru.
(iii) Mahāmeru attends on Kubera in Kubera's assembly.
(iv) The extensive Jambū Vṛksa stands on the southern side of Mahāmeru.
(v) At the time of Emperor Pṛthu, the earth was turned into a cow and all living beings obtained all their necessaries by milking her. It was Mahāmeru who stood as milking man on behalf of the mountains.
(vi) In Tripuradahana, it was Mahāmeru which was erected as the flag-staff in Śiva's chariot.
(vii) Mahāmeru presented two Pārsadas named Kāñcana and Meghamālī to Subrahmaṇya.
(viii) Mahāmeru once presented heaps of gold to Emperor Pṛthu.

MAHAROMĀ

A King of the Solar dynasty. He was the son Kṛtirata and father of Svarṇaromā. (Bhāgavata. 9th Skandha).

MAHĀSĀLA

A King of the Aṅga dynasty. He was the son of Janamejaya and father of Mahāmanas. (Agni Purāṇa, Chapter 277).

MAHĀŚṄKHA I

A crocodile celebrated in the Purāṇas. He had a wife named Śaṅkhinī. The seven children born to Śaṅkhinī became to Maruts in the Svārociṣa Manvantra. There is a story in Chapter 72, Vāmana Purāṇa about these children who became Maruts.

Ṛtadhvaja, son of Svārociṣa Manu had seven heroic sons. They went to Mahāmeru and began to worship Brahmā for gaining Indra's place. Indra was alarmed. He sent the Apsarā woman Pūtanā to the sons of Ṛtadhvaja to obstruct their *tapas.* There was a river flowing by the side of their Āśrama. Ṛtadhvaja's sons came to the river to take their bath. Just at that time, Pūtanā also came there and began to take bath. At her sight, the young men had an involuntary emission of semon. Śaṅkhinī, wife of the crocodile Mahāśaṅkha swallowed it. The princes whose *tapas* was interrupted returned to the palace. Pūtanā returned to Indra and reported the matter.

After some years, Śaṅkhinī happened to be caught in a fisherman's net. The fisherman caught her and informed Ṛtadhavaja's sons about his catch. They took her to the palace and

put her in a tank there. In due course Śaṅkhinī gave birth to seven children. Immediately after that she attained makes. The children began to cry for mother's milk, moving about in the water. Then Brahmā appeared to them and told them not to cry and assured them that would become the Devas of "Vāyu Skandha". He took them up to the sky and put them in Vāyuskandha. These children were the Maruts of the Svārociṣa Manvantara.

MAHĪRATHA

A king who earned great merit by observing Vrata in the month of Vaiśākha (May). This king gave to those in hell his one day's puṇya and all of them were released from hell.

Mahiratha was a king who became prosperous by accrued puṇya. Kaśyapa was his guru. The king entrusted the affairs of the state to his ministers and led a very immoral life. The country began to decay day by day and one day Kaśyapa gave Dharmopadeśa to Mahīratha. The Guru said : "Oh king, your body which was in state of sinning has attained a state of virtue by your association with me. Those well-versed in the Vedas say that the body is of three different kinds. Firstly there is the one which is evil-natured without either virtue or knowledge. Secondly, there is the virtuous one with good conduct. Thirdly, there is the agonising body which hides both virtue and evil. The body without virtue and salvation is always a body of sins. Your body has now become virtuous by becoming devotional to your guru and attending to my words. You are now fit to do virtuous deeds and I shall now make you enjoy the benefits of Vaiśākhasnāna (a bath with religious rites in the month of Vaiśākha May).

After that Kaśyapa made him take the bath and worship with proper Vedic rites in the month of Vaiśāka. The king became old and died. At once the servants of Kāla (King of Death) came to fetch the soul of Mahīratha. But angels from Mahāviṣṇu came and thrusting aside the agents of Kāla took charge of the sould of Mahīratha. Nymphs from above sang in praise of the king whose sin had waned because of Vaiśākhaprātassnāna (early morning bath in the month of Vaiśākha). The angels from Viṣṇu carrying the soul of the king to Svarga took him through hell. The king heard the agonising cries of those suffering from different kinds of torture in hell. The king made enquiries and feeling compassionate requested those incharge of the hell to release those there in hell then by accepting a portion of the *puṇya* acquired by him. The angels agreed to that and the king gave away the Puṇya he had acquired during one day by observing the Vaiśākhavarata. At once all those in hell were released from the agony and were sent to heaven. (Vaiśākhamāhātāmyaprakaraṇa, Padma Purāṇa, Pātālakhaṇḍa).

MAHIṢA

An Asura.

Long ago there was a famous Asura King named Danu. Two sons named Rambha and Karambha were born to him. Having no issue, they decided to worship Mālavaṭa Yakṣa, praying to be blessed with children. They started *tapas*, Karambha, in the middle of water and Rambha in the middle of Pañcāgni. Indra was alarmed at their *tapas*. He took the form of a crocodile and went into the water in which Karambha was standing and caught hold of his feet, pulling him down. Karambha was drowned. The mighty Rambha who was enraged at

the death of his brother, decided to cut off his own head and offer it as sacrifice in the fire. He drew his sword and was about to cut off his head, when Agni, the god of fire, appeared before him and stopped him saying :—"Do not kill yourself. Killing another person itself is a sin. Suicide is a more serious sin. Ask for any boon you wish to have ; I shall grant it. Do put an end to your life."

Then Rambha replied :—"If you are prepared to grant me a boon, let me have a son who is more brilliant than yourself and who will be the conqueror of all the three worlds. He should not be defeated by Devas or Asuras, and he should be as mighty as the wind, handsome and an expert archer." Agni replied : "You will have such a son by the woman who wins your heart".

When god Agni had left after saying this, Rambha went to visit Mālayakṣa, who was attended to by Yakṣas. There, they had a treasure known as Padma and numerous animals like elephants, horses, buffaloes, cows and sheep. Among them was a three-years-old she-buffalo of exceptional charm and Rambha fell in love with her. She was also irresistibly attracted by him. As fate would have it, a sexual union took place between them.

The she-buffalo became pregnant and Rambha took her with him to his own house in Pātāla. There, the other Dānavas, his kinsmen who came to know of his connection with the she-buffalo, expelled him from their midst as on who had committed a forbidden act. So he returned to Mālavaṭayaksa. The pretty she-buffalo accompanied her husband to the holy Yakṣamaṇḍala.

While they were living there, she gave birth to an attractive buffalo-calf. After that a he-buffalo came across her. But she remained loyal to her Dānava husband who drew his sword and rushed towards the he-buffalo. The terrible beast with his mighty horns attacked Rambha who fell dead on the ground. The widowed Mahisī (she-buffalo) sought the protection of the Yakṣas. They saved her from the Mahisa (He-buffalo). The disappointed and love-stricken Mahisa drowend himself in a holy lake and was reborn as a mighty and heroic Asura named Namara. The Mahisī spent sometime under the protection of the Yakṣas. When they cremated Rambha's body, she jumped into the funeral pyre and burnt herself to death. At once from the middle of the fire there arose a monstrous being. The terrible monster, armed with a sword drove away the Yakṣas and killed all the Mahiṣas. Mahiṣa who was the son of Rambha alone was spared. He was the Asura named Raktabīja. He defeated all gods like Indra. Rudra, Sūrya, Vāyu and others.

Mahisāsura became the King of the Asuras. The alarmed Devas (gods) abandoned their posts of honour. All the worlds were plunged in darkness (Vāmana Purāṇa, Chapter 17).

Mahisāsura who was intoxicated with pride on account of the boon he had received, became the undisputed and sole emperor of the three worlds. He formed a strong council of Ministers. Ciksura who was puffed with pride and an expert in military Science, was installed as War-Minister and Tāmra, the gifted economist as Finance Minsister. The Prime Minister was Asilomā. Biḍāla was Foreign Minister. Udarka became Military Commander. Bāṣkala, Trinetra and Kālabandhaka were assigned the posts of Members of the Executive Council. Śukrārya was the Education Minister. Mahisa strengthened his army. The State Tṛeasury states paid tribute and bowed their heads to him. The Brāhmaṇas offered the share of yajña to

Mahisāsura and prostarated before him. (Devī Bhāgavata, 5th Skandha).

After strengthening his position as Emperor of the world, Mahiṣa contemplated the conquest of Heaven. He sent a messenger to Indra. The messenger ordered Indra to surrender to Mahisāsura. Indra answered with utter contempt to the messenger and his master Mahiṣa. The messenger returned and reported the matter to Mahisāsura who began to tremble with anger.

The Asuras were terrified at the sound Pāñcajanya. In order to encourage them, Mahisa assumed the form of a lion and rushed into the midst of the army of Devas roaring. Even the Trimūrtis were alarmed for a short while when they saw the fierce beast advancing through their battlearray killing and mauling hundreds of the Devas on either side. Mahāviṣṇu at once sent his weapon Cakra against the lion. The lion was reduced to ashes by it, but Mahisa rose up again in the form of a buffalo and rushed forward. He gave a severe cut on Mahāviṣṇu's chest with his long and powerful horn. Mahāviṣṇu started feeling to Vaikuṇṭha. At the sight of this Śiva concluded that Mahisa was proof against killing and so he also fled to Kailāsa riding on his bull. When Viṣṇu and Śiva took to their heels, Brahmā also flew to Satyaloka, riding on this swan. Although the leaders left the field, the rest of the Devas under the leadership of Indra, encountered Mahisa again. Indra drew his Vajra. The Asṭadikpālakas assisted him. The battle raged fiercely again. The Devas began to flee for life. Taking this opportunity, Mahisāsura forced his way into Heaven. He planted his Daitya flag highly. He drove out all the remaining Devas. In this way the Asuras took possession of Devaloka. The Devas took shelter on the tops of mountains.

Several centuries passed. The Devas assembled and prayed to Brahmā. He took them again to Vaikunṭha. Śiva also arrived there. The Devas submitted their grievances to Viṣṇu. They prayed to him to devise some method by which Mahisa could be killed. Brahmā had given him a boon that no Man was capable of killing him.

Mahāviṣṇu said to them:—"By Virtue of the boon, Mahisa could be killed only by a woman. If we can create a woman who is part of the Devas with their power and glory, we could kill him with her help. So let us try to create such a mighty woman, concentrating all our powers on her. After her creation, we must give her all our weapons."

As soon as Mahāviṣṇu spoke these words, a figure with dazzling effulgence issued forth from Brahmā's face. Both Viṣṇu and Śiva were amazed at the sight of this figure radiating beams of light which were partly cool and partly warm. Similar figures, embodying the peculiar power and qualities of Viṣṇu, Śiva, Indra, Kubera, Varuṇa and all other gods, emanated from them. In a moment all these figures merged into a single figure and transformed themselves into a single woman with celestial beauty and having eighteen arms. This woman of exquisite beauty combining all the powers and glories of all the Devas was Devī herself.

The Devas supplied her with jewels and ornaments and gorgeous cloths. Decked in all glory and with fascinating beauty, riding on a lion. She took her stand at the entrance of Devaloka and challenged Mahisa. At the very first sight of Devī, Mahisa fell in love with her. She declared she would become the wife of the person who could defeat her in battle.

So Mahisa made up his mind to defeat her in a fight. It was a terrible. All the Ministers of Mahisa, like Bāskala, Durmukha, Tāmra, Ciksura, Asilomā and Bidāla were slain. At last

Mahisa himself appeared on the scene to fight with Devī. Mahisa started wih a shower of arrows and Devī countered them all with her own arrows. In the end she attacked him with Viṣṇu Cakra. The Cakra cut off his throat and he dropped down dead. The Devas raised a thunderous shout of joy and triumph. (Devī Bhāgavata, 5th Skandha).

MAINĀKA I.

A mountain. This mountain was the son of Himavān and father of Krauñca. (Śloka 13, Chapter 18, Harivaṁśa).

There is an unbreakable tie between Maināka and the kings of Ikṣvāku family. There is a story in Brahmāṇḍa Purāṇa that the Sāgara (ocean) was constructed by the sixty thousand sons of the King Sagara of Ikṣvāku family. This Sāgara once gave refuge to Maināka and brought it up. There is a reason for that:

In the early Yugas mountains had wings and they used to fly and drop to the gound as they liked. People used to live in fright always and at the request of the people Indra made the mountains stand in a row and cut of their wings. At that time the god Vāyu (wind) took away his friend Maināka and put him in the ocean. From that day onwards Maināka and the ocean developed an intimacy which even death could not wipe off. Hanūmān was the son of Vāyu, the firend and saviour of Maināka. It was because of the that Maināka gave refuge for Hanūmān on his way to Laṅkā. Because the ocean gave refuge to Maināka after its escaped from the sword of Indra and because the ocean (Sāgara) was the creation of the sons of Sagara, a King of the Ikṣvāku race, Maināka felt indebted to Sagara and the entire race to which he belonged. Maināka thus had great respect for Śrī Rāma who belonged to the Iksāku race. This was also responsible for Maināka giving relief to Hanūmān on his way to Laṅkā.

(i) This mountain is situated near the lake Bindusarovara which was to the north of Kailāsa. Bhagīratha did penance to bring Gaṅga to the earth on this mountain.

(ii) Pāṇḍavas who went to the north crossed the mountain Maināka and went further.

(iii) The mountain Maināka shines with golden peaks.

MAITRAVARUṆA

Another name for Vasiṣṭha. Agastya also is known by this name. Because they were born as the sons of Mitra and Varuṇa they got this name. How they came to be reborn as the sons of Mitrāvaruṇas is told in Devī Bhāgavata.

There was once a celebrated emperor named Nimi in the Ikṣvāku line of kings. Nimi was the twelfth son of Ikṣvāku. The *agrahāra* found near the Āśrama of Gautama Maharsi, called Jayantapura was constructed by Nimi. Once Nimi decided to perform as big Yāga and after taking the consent of his father made preparations for the same. He invited such great sages as Bhṛgu, Aṅgiras, Vāmadeva, Pulastya, Pulaha and Ṛcīka. He then went to their family preceptor Vasiṣṭha and requested him to be the chief priest. But Vasiṣṭha had already promised Indra to conduct a Yāga for him and so advised Nimi to postpone his Yāga and so he performed it with Gautama Maharsi as the chief priest. It took five hundred years for Nimi to complete the Yāga. After five hundred years Vasiṣṭha after completing the Yāga of Indra came to see Nimi and found that he had already conducted the Yāga without him. Vasiṣṭha was argry and

he cursed Nimi saying that Nimi would become bodiless. But powerful Nimi cursed Vasiṣṭha also and separated his soul from his body.

Griefstricken, Vasiṣṭha went to Brahmā and complained to him. Brahmā said, "Oh son, you go and merge with the brilliance of Mitrāvaruṇas and stay there. After some time you will be able to be born without being in a womb; you will then have a memory of the past and you will be very learned and will be worshipped by all."

Vasiṣṭha was pleased to hear that and he circumambulated Brahmā and prostrated before him and then went to the Āśrama of Mitrāvaruṇas. He then abandoned his body there and merged with the brilliance of Mitrāvaruṇas. One day Urvaśī with her companions came to the Āśrama of Mitrāvaruṇas and attracted by her charm they spent a right with her. Their semen at one time fell into a jar nearby and from it were born two people, Agastya and Vasiṣṭha, (Skandha 6, Devī Bhāgavata).

MAITREYA

A sage of great brilliance of ancient India.

Descending in order from Viṣṇu :— Brahmā—Atri—Candra—Budha—Purūravas—Āyus—Anenas—Pratikṣatra—Sṛñjaya—Jaya—Vijaya—Kṛti—Haryaśva—Sahadeva—Nadīna—Jayasena—Saṅkṛti—Kṣatradharmā—Sumagotra—Śala—Ārṣṭisena—Kośa—Dīrghatapas—Dhanvantari—Ketumān—Bhīmaratha—Divodāsa—Maitreya.

Somapa was born as the son of Maitreya.

(i) Once Maitreya went to Hastināpura and told Duryodhana that he should behave kindly to the Pāṇḍavas. Duryodhana who did not much relish the advice sat tapping on his thighs with his hands, not seriously attending to the sage. maitreya was displeased at the discourtesy and cursed that Bhīma would one day break Duryodhana's thighs.

(ii) Maitreya was a courtier of Yudhiṣṭhira. (Śloka 10, Chapter 4, Sabhā Parva).

(iii) Maitreya was on among the sages who visited Bhīsma while he was lying on his bed of arrows. (Śloka 6, Chapter 47, Śānti Parva).

(iv) Once he discussed with Vyāsa topics on Dharma. (Chapter 120, Anuśāsana Parva).

(v) When Śrī Kṛṣṇa died, the spiritualistic ideology of Dharmaputra became more dominant and he approached Vidura for Dharmopadeśa. Vidura sent him to Maitreya. Dharmaputra went to the Āśrama of Maitraya on the banks of the river Gaṅgā and after paying respects to him accepted Dharmopadeśa (Instruction in law, duty and moral) from him. (3rd Skandha, Bhāgavata).

MAKARADAMṢṬRĀ

A prostitute of Mathurā, the birth place of Śrī Kṛṣṇa. The story of this woman who had made prostitution and cheating her aim in life was told to Vāsavadattā wife of Udayana by Vasantaka. The curbing of the arrogance of Makaradaṁṣṭrā by a poor Brahmin of name Lohajaṅgha with the help of Vibhīsaṇa, emperor of the demons, is the theme of the story.

Makaradaṁṣṭrā had a daughter named Rūpiṇikā. The mother tried to make the daughter also a prostitute. Once Rūpiṇikā went to a far-off temple for worship as instructed by her mother. There she met a poor Brahmin name Lohajaṇgha and Rūpiṇikā was attracted to him

by his handsome features. She sent word through her maid requesting Lohajaṇgha to come to her house. Rūpiṇikā came back and waited for her lover to come. After sometime Lohajaṇgha came. Makaradaṁṣṭrāscrutinised the new-comer with suspicion but Rūpiṇikā took him to her bed-room. Both of them remained there making love. Makaradaṁṣṭrā finding her daughter going against the principles of prostitute called her to her side and said: "Dear daughter, why do you keep this poor Brahmin? Is this the duty of a prostitute? Love and prostitution never go together. We are like dusk. The twilight of love remains for a few seconds only. So do send away this Brahmin who has no money."

Rūpiṇikā discarded the advice of her mother and Makaradaṁṣṭrā felt annoyed. She decided to send out Lohajaṅgha somehow. One day a prince came that way and Makardaṁṣṭrā enticed him to her house and requested the prince to accept Rūpiṇikā and send Lohajaṅgha out of her house.

The prince accepted the request of the mother-prostitute. At that time Rūpiṇikā had gone to the temple and Lohajaṅgha for a walk. After some time Lohajaṅgha came as usual and entered the house and Makaradaṁṣṭrā introduced Lohajaṅgha to the prince. At once the servants of the prince beat Lohajaṅgha and carrying him away out of the house put him in an excrement pit. Lohajaṅgha somehow escaped from there and ran away. He was sorry to part with his love and he went on a pilgrimage. He walked for a long distance in the hot sun and feeling tired searched for a shady place to take some rest. Then he saw the carcass of an elephant. Jackals entering through the buttocks had eaten all flesh and the animal lay hollow inside with the skin in tact on the skeleton. Lohajaṅgha entered the inside of the elephant and slept there. That night it rained heavily and the hole at the buttocks contracted with little space for Lohajaṅgha to get out. The rains continued, the water-level in the river Gaṅgā rose and soon the carcass of the elephant was carried away to the river and it gradually reached the ocean. At that time a great kite taking it to be flesh for food drew it up and took it to the other side of the ocean. When it pecked it open it found a man inside and frightened left it there and flew away. By this time Lohajaṅgha awoke from his slumber and while he was looking around him in surprise he saw two demons approaching him. The demons thought he had come to the place crossing the ocean like Śrī Rāma to bring disaster to them and so they immediately ran up to Vibhīṣaṇa asked his servants to bring Lohajaṅgha before him and when he was brought before him enquired very politely who he was and why he had come there and how he had come. In reply to the enquiries Lohajaṅgha said thus : "I am a Brahmin from Mathurā. I did penance to please Viṣṇu to get relief from my poverty and one day Viṣṇu appeared before me in person and said, 'Go to my devotee Vibhīṣaṇa, and he will give you enough wealth to live happily'. It was in a dream and when I awoke I found myself on this shore. I do not know how it all happened."

Vibḥīṣaṇa was immesely pleased to hear to the story of Lohajaṅgha and gave him immense wealth including many precious diamonds, golden replica of the emblem of Viṣṇu consisting of Śaṅkha, Cakra, Gadā and Padma and a small kite from the mountain of Savarṇamūla. Accepting all these Lohajaṅgha flew on the black of the kite back to Mathurā and alighted at a deserted place there. Keeping all his valuable articles in a secret place he took one diamond and selling it acquired some ecahs and with that purchased some ornamental dress for himself.

At dusk he dressed himself and holding the emblem of Viṣṇu flew on the back of the kite to the house Rūpiṇikā and addressing Rūpiṇikā in private said, "I am Viṣṇu. I have come to you for a union because you are virtuous". Hearing that Rūpiṇikā respectful surrendered herself to him. Before dawn Lohajaṅgha left the house and flew back to the deserted place. Rūpiṇikā felt herself to be a goddess and did not speak to anybody in the morning. The mother was perplexed to find her daughter observing a vow of silence and questioned her. Rūpinikā then told her mother all that had happened on the previous night. Makaradaṁṣṭrā wanted to confirm the story of her daughter and so she kept awake that night to see what took place. She found Lohajaṅgha arriving as Viṣṇu on the back of Garuḍa and fully believing him to be Mahāviṣṇu was overjoyed at the fortune of her daughter and running to her the next morning said "Oh, dear daughter, by the grace of Śrī Nārāyaṇa you have become a goddess. How fortune am I? You should do one thing for me. You must send me to heaven with this body of mine along with your husband-god."

Rūpiṇikā agreed to do so. That night she told the fake Viṣṇu the desire of there mother. Then Lohajaṅgha said: "Your mother who is a great sinner is not eligible to go to Svarga in her present state. Day after tomorrow on the Dvādaśī day the gates of heaven will open. Early morning on that day the goblins of Śiva would enter Svarga. I shall then try to send your mother alongwith them. But your mother should then appear as a goblin. The hair on the head should be shaved at five places and the remaining hair locked to form five tufts of hair. She should wear a garland of bones and the body should wear a garland of bones and the body should be painted black on one side with charcoal and red on the other side with saffron. The painting should be in oil and she should not wear any clothes. This would make her appear like a goblin of Maheśvara (Śiva) and then there will be no difficulty for me to allow her to enter Svarga.

Lohajaṅgha left he place early in the morning and Rūpiṇikā told her mother all that her husband told her. Makaradaṁstrā dressed herself as instructed by Lohajaṅgha and wanted awaited the arrival of the fake Mahāviṣṇu. Lohajaṅgha came at night and Rūpiṇikā showed him her mother dressed as desired by her husband. Lohajaṅgha took Makaradaṁṣṭrā on the back of his kite and flew up. As he rose high he saw a tall flagstaff of a temple nearby. It had a wheel on its top. Lohajaṅgha placed her on the wheel a said, "Do sit here for a while. I shall soon come back to you and bless you". To the people assembled in the temple he spoke from the air, "Citizens, today the goddess 'Mārī', destroyer of everything, will fall on you. If you want to avoid that, remain in this temple and worship Viṣṇu".

People were frightened when they heard the warning from air and remained in the temple chanting prayers and reciting devotional songs about Viṣṇu. Makaradaṁṣṭrā sat there for a while dreaming about the happiness in store for her in Svarga and awaiting her daughter's husband to come and take her. But Lohajaṅgha had come to the temple in an ordinary dress and was with the crowd in the temple. Time dragged on and it became midnight and Makaradaṁṣṭrā sitting on the wheel of the flagstaff felt uneasy. She could not sit there any longer and she cried aloud, "Oh, I am falling". People mistook her for Mārī and cried back, "Oh, goddess, do not fall". It became morning and in the sunlight they saw a figure sitting on the top of the flagstaff and were surprised. The king was informed the he came to the temple

and so also all people from the place. When the people on scrutinising the figure knew it was Makaradaṁṣṭrā, they all clapped their hands laughing loudly. Hearing the news Rūpiṇikā also came to the temple and she somehow got her mother down from the temple and she somehow got her mother down from the flagstaff. The king then made the prostitute tell her story and when it was finished he declared thus: "Who has thus played fraud on this prostitute who had throughout her life cheated other people? If he comes before me now I will give him my crown and kingdom". Hearing that Lohajaṅgha appeared before the king and confessed that he had done the mischief. He then narrated his story to the king and placed before the king the golden Seal of Viṣṇu's emblem which Vibhīṣaṇa had given him. The king as per his promise gave Lohajaṅgha his kingdom and Rūpiṇikā once more became his. The arrogance of Makaradaṁṣṭrā was thus curbed. (Kathāmukhalambaka, Kathāsaritsāgara).

MĀLI

A demon of great valour.

There were two very brave brothers in the demon tribe named Heti and Praheti. They were inseparable companions of Mahābali. Praheti was unmarried and spent his time in religious pursuits. Heti married Bhayā sister of Kāla and got a son name Vidyuteśa. Vidyutkeśa married Sālakaṭaṅkā daughter of Sandhyā and got a son named Sukeśa. Sukeśa married Devavatī, daughter of Grāmaṇī, alias Maṇimāyā. Devavatī delivered three sons, Mālī Sumālī and Mālyavān.

The three brothers, even while young decided to acquire great strength and started performing penance. When their penance became very fierce Brahmā appeared before them in person and asked them what boon they wanted. They said, 'We must be invincible, we must be destroyers of our enemies, we must have long life, we must become rich and powerful ever remaining freindly with each other". Brahmā granted the boon asked for.

After obtaining the boon they went to Viśvakarmā and asked him to construct a place of abode for them. Viśvakarmā was frightened and he hastened to suggest a beautiful place for them to live. He said, "There is a mountain named Trikūṭa on the shores of the southern sea. There is a mountain on it called Subala. Its main top grazes the sky. Its four sides have been beautifully chiselled. No birds fly to its top. I have constructed there at the request of Indra a beautiful city surrounded by walls of gold and adorned on all sides with festoons of gold. That city is called Laṅkā and you, demon-lords, can stay there. You will get glory and prestige which even Indra could not acquire in his Amarāvatī. If you live in Laṅkā with your followers you will be enconquerable".

The happy demons with their people went to Laṅkā.

They married the daughters of a Gandharva woman named Narmadā. Mālī married Vasudhā ; Sumālī, Ketumatī ; and Mālyavān, Sundarī. Mālī begot of his wife Vasudhā four sons named Anila, Anala, Hara and Sampāti. Sumālī got of his wife Ketumatī ten sons named Prahasta, Akamapana, Vikaṭa, Kālakāmukha, Dhūmrāksa, Daṇḍa, Supāśva, Saṁhrāda, Prakvātā and Bhāsakarṇa and four daughters named Vekatā, Puspotkaṭā, Kaikasī and Kumbhīnasī.

The three brothers attacked Devaloka under the leadership of Mālī and a great ensued and Mālī died by the discuss of Mahāviṣṇu.

MĀLYAVĀN I

A Pārsada of Śiva. The most intimate friend of Māltyavān was Puspadanta.

Once Śiva was telling Pārvatī a story of the Gandharvas and Puspandanta heard it as he sat hiding in a place nearby. Pārvatī got angry and was about to curse when Mālyavān intervened and recommended for mercy. Pārvatī said : "In the deep depths of the forest of Vidhya mountains there lives a Yakṣa named Supratīka who has been turned into devil called Kāṇabhūti by a curse. Puspadanta should narrate the story he has now heard to Kāṇabhūti and he will then be released from the curse. Kāṇabhūti would narrate to Mālyavān what he has heard from Puspadanta and Kāṇabhūti would then be released from his curse. Mālyavān should then make public the story he has heard and then he will also be released from the curse". Puspadanta was born as Vararuci in the city of Kauśāmbī and Mālyavān as Guṇāḍhya in the city of Supratiṣṭhita.

By another curse Mālyavān was born as a spider and Puspadanta as an elephant in the south of Bhārata.

Released from curses Mālyavān reached the presence of Śiva. It was the time of the Devāsura battle and Mālyavān fought on the side of the Devas. Mālyavān fought on the side of the Devas. Mālyavān played a prominent part in the battle. Mālyavān had to fight against a fierce archer named Kolāhla. Kolāhala sent three arrows one each on the forehead and the two shoulders. Mālyavān returend the fight with arrows. Then Kolāhala showing his swiftness of hand tormented him with several different weapons. Unmindful of this vehement attack Mālyavān plucked a hillock and threw it at Kolāhala. Then suddenly a fierce figure blazzing with fire having nine pairs of hands and feet and three heads looking yellow in colour jumped out of the demon and made Mālyavān faint by the terrible heat it gave out. Mālyavān accepted defeat and ran away to the mountain. (Chapter 13, Part 4, Agni Purāṇa).

MĀMĀṄKAM

Māmāṅkam was a very important national festival of Kerala. This festival used to be conducted on the sandy beach of Tirunāvāya. It represented the crowning ceremony of the sovereign of Kerala. There used to be a grand assembly of all the artists of Kerala. There was an exhibition of the arts, trade and commerce of the land attracting a huge crowd of people from different parts of Bhārata. Scholars believe that the word Māmāṅkam is derived from the Sanskrit word "Mahāmaghā". Some say that it was so called because it was conducted on the day of Maghā in the month of Maghā.

The festival was conducted under the auspices of the supreme power in Malabar. For a long period Perumāls were in power in Malabar and so Māmāṅkam was conducted under the control of the Perumāls. The last of the line of Perumāls handed over the right to the then mighty chief, the King of Valluvanāḍ and for several years Māmāṅkam was conducted under his auspices. The foreign traders who came to Malabar, the Mohammedans and the Portuguese, persuaded Sāmūtiri (zamorin) to take control of this festival and with the help of the foreigners Sāmūtiri wrested from the King of Valluvanāḍ the right of conducting the Māmāṅkam. After sometime the King of Valluvanāḍ made an attempt to get back the right from Sāmūtiri. This enraged Sāmūtiri and there ensued a fight between them resulting in

much shedding of blood. An agreement was reached that after twelve years each would relinquish the right in favour of the other. So after twelve years Sāmūtiri was compelled to retained the right. The strength of Sāmūtiri increased and he became a great power in Malabar. He was bold enough to send away the Portuguese from the coast and Sāmūtiri maintained his position till the advent of Tippu Sultan to Malabar in the year 1788 A.D. Every twelve years Sāmūtiri had to show his might to retain the right of the Māmāṅkam and those days of exhibiting strength were ghastly.

The place of this Māmāṅkam was at Tirunāvāya in Tirūrtaluk. A Śiva temple of historic fame stands on the shores of the river Bhārata flowing through Tirūr taluk. There was an expansive sand beach on its shores, become famous by being the scene of many socio-political events there. It was the venue of the mighty Nambūdiris of Malabar to discuss matters of socio-political importance. Every year on the full-moon day in the month of Māgha all the ruling chiefs of Kerala would assemble there and on a special dais there Sāmūtiri would sit with royal robes and a sword in his right hand presiding over the assembly. The sword was given to the Sāmūtiris by Ceramān Perumāl and was considered the symbol of undisputed sovereignty of Kerala. It was also a sanction to conduct the Māmāṅkam. The Sāmūtris came prepared to give a fight if their authority was challenged by anybody. The ruling Sāmūtriri would send an invitation to all chiefs of Kerala. On either side of Sāmūtiri would sit the relatives and friends of Sāmūtiri. There would be an army of Nairs and Tiyyas ready outside and only after defeating them could anybody approach the dais of Sāmūtiri. The dais was called Nilapāṭṭutara.

The whole atmosphere would resound with drummings and shots from pop-guns. Majestic elephants adorned with golden headdresses would be arrayed there. The conference of the chiefs would last for twelve days and the festival for twenty-four days. The Māmāṅkam attracted a huge crowd from far an wide because there were then many items of interest and information. The Māmāṅkam commenced on a fixed day at an auspicious hour in the morning when the caparisoned elephants started moving to the accompaniment of drums and pipes. The last Māmāṅkam was in 1755 A.D. By the time of Mārttaṇḍa Varmā the centre of power shifted from Malabar to the south. Even today the memories of the same are brightening spots in the history of Malabar.

MĀNDHĀTA

A King of pre-eminence in the dynasty of Ikṣvāku.

Descending in order from Viṣṇu were born—Brahmā—Marīci—Kaśyapa—Vivasvān—Ikṣvāku—Vikuksi—Śaśāda—Purañjaya—Kakutstha—Anenas—Pṛthulāśva—Prasenajit—Yuvanāśva—Māndhātā.

Yuvanāśva, father of Māndhātā had a hundred wives. Still he had no children. Greatly griefstricken by the lack of a son he went to the forests to see people of virtue and piety. During his wandering in the forest he happened to reach a club of sages. Yuvanāśva went and sat in their midst. He was happy to be in their midst but worried in his mind and so he sent up deep sighs as he sat there sad and silent. The sages asked him why he looked so sad and the king crying like a child told them the cause of his grief. The sages took pity on him and made

him conduct the Yāga 'Indradaivata'. They brought a jug of water made potent by recitals of mantras to be given to the queens to make them pregnant and placed the pot in the *yāgaśālā*. The yāga was coming to an end. One day the King felt unusually thirsty and unwilling to distrub the sages who were taking rest the King entered the *yāgaśālā* and finding a jug there full of water drank from it and quenched his thirst, little knowing that it contained the water made potent for a specific purpose by mantras. The next day when the sages went to the mantras. The next day when the sages went to the *yāgaśālā* they found the jug almost empty and were worried and started making enquiries. The king then confessed what he had done. The sages said that it was futile to fight against fate and somehow finished the *yāga* and went to their Āśrama.

The king became pregnant and after ten months a child came out bursting open the right side of his stomach. The king consulted his ministers as to what should be done with the child and on their advice the child was taken to the forests and left there. But the child was protected by the Devas and they enquired among themselves as to whose breast feeding it get when Indra appeared and said "Māṁ Dhātā", meaning it would drink me. That was how the child got the name 'Māndhātā'. Indra thrust the child's big toe into its mouth and the child began to such milk through it. Māndhātā who grew thus drinking its own toe became mighty man of renown. (7th Skandha, Devī Bhāgavata).

When Māndhātā became a man of great strength his father died and he ascended the throne and became an Emperor of great fame. He conquered many kingdoms. He made his enemies flee from him. Because he intimidated the dasyus he got the name Trasadasyu. He married the perfect-figured chaste daughter Bindumatī of Śaśabindurāja. She got two sons named Purukusta and Mucukunda.

The Purāṇas state that Māndhātā had another son named Ambarīsa and fifty daughters who were all married to a sage named Saubhari.

Māndhātā ruled the country very virtuously without at any time going against truth and justice and his country became prosperous. Once it so happened that there were no rains for three successive years in the country and the greatly worried king went to the forests to know from the great sages there the reason for such a calamity. The sages told the king thus: "Oh King, of all *yugas* Kṛtayuga is the best. This *yuga* is a Brahmin-predominant one and Dharma stands on four legs. Penance is for Brahmins only and no man of any other caste can do penance in this *yuga*. But in your country a Śūdra is performing penance and that is why the clouds refuse to shower rains. Kill him and then the evil will go". Hearing this Māndhātā replied, "I will never kill an innocent ascetic. Teach me my duty at this time of peril". The sages were pleased at the reply of the king and advised him thus : "Oh King, start observing Vrata on the *ekādaśī* day. (Eleventh day in each half of a month). The *ekādaśī* which falls in the bright half of Bhādrapada is called 'Padmanābha', and if you observe it by its cogency you will get not only rains but prosperity and happiness free from misery of any kind. You must persuade you subjects also to observer this".

The king on returning to his palace started observing 'ekādaśī' alongwith his subjects of all four castes and then it started to rain. Rains came in plenty and all the crops were rich. The subjects became happy. (Chapter 59, Padma Purāṇa).

(i) Māndhātā had to fight once against Lavaṇāsura but had to accept defeat the god-given spear which Lavaṇāsura possessed.
(ii) Aśvinīdevas once helped Māndhātā in his work as an owner of land.
(iii) Māndhātā became pure by yajña and attained Svarga.
(iv) Once Nārada spoke to Sañjaya about the greatness of Māndhātā.
(v) At another time Śrī Kṛṣṇa spoke in glowing terms about the yajña of Māndhātā.
(vi) Once Mahāviṣṇu came to Māndhātā disguised as Indra and conversed with him on 'Rājadharma' (duties and responsibilities of a king).
(vii) Utatthya, son of Aṅgiras, once taught Māndhātā the outlines of Rājadharma.
(viii) Māndhātā conquered the whole world in one day.
(ix) On another occasion Bṛhaspati conversed with him on the subject of Godāna. (The giving away of cows as gifts).
(x) Māndhātā gave away as gifts millions of cows.
(xi) Māndhātā hated non-vegetarian food.

MANḌODARĪ I. (MANDODARĪ)

(In South India the name Maṇḍodarī is current). Wife of Rāvaṇa. The Uttara Rāmāyaṇa contains a story about the previous history of Mandodarī.

Maya, an *asura,* was born to Kaśyapaprajāpati of his wife Danu. Once *maya* went to Devaloka to see the dances of the celestial maidens there. Devas came to know that Maya was in love with the nymph Hemā and they married her to Maya went to the southern valley of Himavān and lived there with Hemā constructing there a city called Hemapura. They got two sons Māyāvī and Dundubhi. But they grieved over the lack of a daughter and she went to a side of Himavān and started penance there to get the blessings of Śiva.

Once a celestial damsel named Madhurā after observing Somavāravrata went to Kailāsa to pay obeisance to Śiva. Pārvatī was absent from the place of one of her sons. So Madhurā met Śiva sitting lonely and this led to a clandestine sexual union between them. When Pārvatī returned she saw traces of the ashes from the body of Śiva on the naked breast of Madhurā and Pārvatī in her anger cursed Madhurā to live in a well for twelve years as a frog. Śiva was stupefied at the curse and he went to the well and consoled her by saying that she would after the twelve years of life as a frog become a very beautiful maiden and would be married by a man of great fame and valour. It was near this well that Maya and his wife were performing penance to get a daughter.

After twelve years the frog changed itself into a beautiful maiden and cried loudly from the well. Hearing the cry Maya and Hemā, who were nearby peeped into the well and seeing the young girl took her home and brought her up giving her the name Mandodarī. Rāvaṇa returning after his victory march by that way visited Maya and seeing the girl fell in love with her and married her according to Vedic rites and took her to Laṅkā. Rāvaṇa got three sons of her, Meghanāda, Atikāya and Aksakumāra.

Mandodarī was a very beautiful woman. Hanūmān when he entered the bed-room of Rāvaṇa in search of Sītā was dumb-founded at the beauty of Mandodarī and mistook her for a second for Sītā.

MANDODARĪ II

A virtuous princess of the kingdom of Siṁhala. She determined to live an unmarried life but was forced by destiny to marry a cruel and uncharitable husband. The story of this Mandodarī as related to Devī by Mahisāsura is given below.

Candrasena, King of Siṁhala, got of his wife Guṇavatī a very beautiful daughter named Mandodarī. Even when she was ten years old the king started searching for a suitable husband for her. He found out Kambugrīva son of Sudhanvā, King of Madradeśa and informed his daughter about his desire to make him his son-in-law. But Mandodarī replied that she never intended to marry and desired to spend her life worshipping God. Candrasena felt miserable at her reply.

Years went by and Mandodarī became a blooming lady and yet she remained firm in her determination. One day she was playing in the royal gardens with her companions when the prince of Kosala, Vīrasena came that way by mistake. The extraordinary beauty of the princess attracted him and he made a request to her through her companions to marry him. But Mandodarī refused.

Time rolled on and soon the marriage of her younger sister Indumatī came. Candrasena invited all the neighbouring kings for that. The King of Madra Cārudeṣṇa was also present for the marriage. The king was very charming to look at but was very bad in character. Mandodarī was attracted by his external beauty and she expressed her willingness to marry him. Her father was immensely pleased and on the nearest auspicious day she was given in marriage to Cārudeṣṇa.

Mandodarī went to the palace of Cārudeṣṇa and they lived happily for sometime. One day she saw her husband having sexual acts with the wife of one of the palace servants. She reproached her husband and yet two days later she saw her husband with another servant girl. She was greatly disappointed and she left the palace for the forests where she started performing penance.

MAṆIBHADRA I

A Yakṣa. He who worships this Yakṣa would get his desire fulfilled. This Yakṣa is installed in a temple near the city of Tāmralipti. If any body commits adultery in that place Maṇibhadra would take him to the temple and keep him therefor the night. Next morning he would take the couple before the king and exposing the sin would get them killed by the king.

Once a Vaiśya named Samudradatta committed adultery and another householder found it out and took them to the temple of Maṇibhadra and kept them there Śaktimatī, the virtuous wife of Samudradatta came to know of the mishap to her husband and the intelligent woman went to the temple with materials for worship and under the pretext of worshipping made the priest of the temple open the doors. When she entered Samudradatta felt ashamed and sat with his head bent down. Śaktimatī gave the other woman her own dress taking hers in return and sent her out as Śaktimatī without raising the least suspicion in the priest. Then she remained with Samudradatta, and when in the morning officers of the king came to take them they were surprised to find that the culprits were really husband and wife. The householder was punished for giving wrong information and Samudradatta was set free with his wife.

(Kathāmukhalambaka, Kathāsaritsāgara).

MAṆIBNHADRA II

A King of the Lunar dynasty. This king had many children of his wife Kavitā. Of these seven sons learned magic from Maya. The seven palm trees which Śrī Rāma broke by an arrow while on his search for Sītā were but the cursed forms of these seven sons. The Purāṇic story relating to Śrī Rāma giving them relief from the curse is narrated in the Kiṣkindhā Kāṇḍa of Kamba Rāmāyaṇa.

The seven sons of Maṇibhadra after learning magic from Maya created a huge cobra and travelled all over the world on it. One day they reached a mountain near Ṛṣyamūkācala. They saw the sage Agastya coming that way and just to tease him they coiled that cobra and hid it beneath the ground in the form of a circle and they themselves stood on it as seven palm trees in a circle and caused obstruction to the sage in his path. The sage as he came near the trees knew by his spiritual powers what trick had been played on him and said cursing, "May you stand like this for ever". The princes knew the hideousness of the curse and pleaded for redress and the sage said, "After centuries the incarnation of Viṣṇu as Śrī Rāma would come and give you salvation".

The princes stood there as trees grown to unusual heights with round black trunks casting shades all around. Underneath grew a shrubbage deep and thick and the seven trees stood there presenting to the onlookers a sight of wonder.

Śrī Rāma and party reached the place of the seven trees. Suddenly Rāma took his bow and arrow and pressing his foot on a stone beneath sent an arrow and to the wonder of all, the seven trees standing in a circle fell all together and the arrow returned to his quiver.

When Rāma pressed the stone on the ground with his foot he was pressing on a vital point on the head of the cobra lying coiled in a circle under the ground bearing the seven trees. The cobra got a shock and instantly straightened itself for a second and the trees thus came in a row straight on the path of the arrow of Śrī Rāma. They were all cut at once and before they had time to fall down the serpent coiled itself again and regained his original position and so the trees fell down in the circle in which they stood. All these happened so quickly that nobody was able to see what happened and so every body was surprised to see all the seven trees in a circle falling down by a single arrow. The princes were thus relieved from the curse.

MĀNIKYAVĀCAKAR (MĀṆIKKA-VĀŚAHAR)

A devotee and poet who lived in Tamilnādu. He is believed to have lived during the period between the eight and ninth centuries A. D. He was born in Tiruvādavūr in an Ādiśaiva Brahmin family. Tiruvādavūr was a village near Madura, the capital of Pāṇḍya kingdom. His father was Śambhupādāśrita and mother Śivajñānanavatī. The name given by his parents of Māṇikyavācakar is still unknown. Because he was born in Tiruvādavūr everybody called him Tiruvādavūrār. He became a scholar in his sixteenth year. The Pāṇḍya king called him to his palace and appointed him as his minister. He gave him the honour of the title 'Tennavar Brahmārāyar'. Māṇikyavācakar showed more interest in devotional matters than in matters

of the state.

Once when the king was holding his durbar he got information that in one of the eastern ports had landed a set of good war-horses for sale. He sent Tiruvādavūrār to that place. The minister, when near the port of Tirupperundurai, heard a sound of Vedic utterances and he immediately went to the place from where the sound came. He saw Lord Śiva sitting under a tree in the guise of a Guru. Forgetting all state affairs be became engrossed in the meditation of Śiva. Suddenly he developed a talent for poetry and music and sweet attractive poems in praise of Śiva started flowing from his tongue. Śiva was immensely pleased gave him the name Māṇikyavācakar meaning that every Vācaka (sentence) coming out of his tongue was equal in value to a māṇikya (Ruby). The Guru gave him a ruby too. Māṇikyavācakar in the garb of a mendicant joined a troop of Śiva devotees and spent all the money he had for the service of the devotees of Śiva and also for the reconstruction of a dilapidated Śiva temple in Tirupperundurai.

Māṇikyavācakar reached Madura and informed the king that the horses would arrive at the palace on the day Āvaṇi-mūla star in the month of Śrāvaṇa) and presented the king with the ruby which his Guru had given him. The king was not satisfied and he imprisoned him. On the Āvaṇi-mūla day at the stipulated time the horses arrived at the place. The horses were led by strange foreigners. It was Śrī Parameśvara himself who had come as the chief of the horsemen. Māṇikyavācakar was released from jail and he also came to see the horses. The king gave the leader of the troopers a silk shawl as present. The head of the troopers received it by the end of his whip. The king resented this but the troopers went back without any trouble. The horses were put in stables and Māṇikyavācakar went to his Āśrama.

At midnight all the new horses in the stables turned into jackals and roamed about in the streets howling loudly and disturbing everyone. After sometime they all disappeared. The anger of the king knew no bounds. He imprisoned Māṇikyavācakar again. The servants of the king took him to river Vaigai. That day there was an unusual food in the river and the city of Madura was submerged in waters. The king then realised his mistake and begged pardon of Mānikyavācakar. Māṇikyavācakar asked the king to repair the dam in the Vaigai. The king assented to the proposal but to save money the work was entrusted to the citizens of Madura.

At that time there was an old woman in Madura called Vantī. She earned her livelihood by selling sweetmeats. The servants of the king ordered her also to join the work of the dam. She prayed to Paramaśiva and then a young man came to the old woman and offered to work for her in her stead. The young man representing Vantī went to Vaigai and started to work for her. When the king came to inspect the work he found the young man not doing his work satisfactorily and struck him on his back with a whip. A basketful of sand the young man was carrying fell down and the work of the dam was instantly completed. Not only that; all the persons including the king felt as though they were struck. Vantī attained Svarga and Māṇikyavācakar went to Cidambaram. The king repented.

Māṇikyavācakar saw Śiva in person several times. Many wonderful events happened at the Cidambaram temple after the arrival of Māṇikyavācakar there. The King of Laṅkā hearing about the greatness of Māṇikyavācakar brought his dumb daughter to him and she gained the power of speech. The Buddhist saints of Laṅkā came to Māṇikyavācakar and entered into

philosophical discourse with him. They became dumb. The king of Laṅkā and his followers became devotees of Śiva.

Māṇikyavācakar sat in this Āśrama and composed divine songs. Once Śiva in the guise of a Brahmin came there and copied the songs written by him. Even while he was reciting his divine songs to the devotees his soul left his body and merged with that of Śiva.

The divine songs in praise of Śiva by Māṇikyavācakar constitute the eighth Khāṇḍa of Śaivite hymns by name "Tirumurai". They include "Tiruvācakam" and "Tirukkovaiyār". The Tiruvācakam contains 654 verses in 51 hymns and the Tirukkovaiyār contains 400 verses. All these are songs in praise of Śiva sung on different occasions. (Divyacaritam).

THEORY OF SOLAR SYSTEM

Manvantara theory of Solar System is the result of an etymological analysis of the *Manuvantara* names, appearing in the *Purāṇas* which are among the important religious scriptures of the Hindus.

The *Purāṇas* state that the cycle of creation and dissolution of universe goes on endlessly. The period of creation (the Aeon) has been described in *Purāṇas* as the day of *Brahmā* and that of dissolution as the night of *Brahmā*. One day and one night are stated to be equal duration of 4320 million years each. *Brahmāṇda* is the sphere (literally egg) of *Brahmā* and his life span is equal to a hundred years, each year being of 360 days (the day includes night) of 8640 million ordinary years each. This period is equal to only a day of *Viṣṇu* who has similarly a full life of 100 years which in turn in equal to a day of Rudra. Thus, *Brahmā Viṣṇu* and *Rudra* are used in the *Purāṇas*, also in the sense of cosmic eras and not merely as the names of mythological gods.

MANVANTARAS

The day of *Brahmā* (the period of order) is stated to comprise 14 *Manvantaras* or phases of evolution, namely, *Svāyambhuva, Svārociṣa, Uttama, Tāmasa, Raivata, Cākṣuṣa, Vaivasvata, Sāvarṇi, Dakṣa Sāvarṇi, Brahmā-Sāvarṇi, Dharma-Sāvarṇi, Rudra-Sārvarṇi, Ruci-Sāvarṇi* and *Bhauma-Sāvarṇi*.

The *Purāṇas* divide a *Manvantara* into 71 *Catur-Yugis* or *Mahā Yugas* and a *Maha-Yaga* into 4 *Yugas*, namely *Satya-Yugas, Tretā Yuga, Dvāpara-Yuga and Kali-Yuga*. They also say that Brahmā's day actually comprises 1000 *Mahayugas* at the end of which there is *pralaya* or wholesale dissolution of the planets and the Sun. Then the matter lies inert for 4320 million years and, therefore, universe starts evolving again exactly in the manner of earlier *Kalpa* (Aeon).

The present cycle of creation of universe started according to *Purāṇas*, 1,972,949,077 years ago or about 1973 million years before present (M.Y.B.P.) and by now, 6 *Manvantaras*, namely, *Svāyumbhuva, Svārociṣa, Uttama, Tāmasa, Raivata* and Cākṣuṣa and 27 *Caturyugis* of the seventh *Manvantara* have elapsed and at present we are passing through the *Kali-yuga* of the 28th *Caturyugi* of the said seventh *Manvantara* known as *Vaivasvata Manvantara*.

The word *Manvantara* is made of two words "*Manu*" and "*Antara*" which literally means difference between two *Manus*.

Mau, according to *Purāṇas*, is an element which presides over on *Manvantara* covering 306,720,000 years. Taking into account: the periods of transition, this duration works out to about 308,6 million years. On this basis, the first seven *Manvantara* may be allotted the following periods of time:

1. *Svāyambhuva Manvantara*	1973-1665 M.Y.B.P.
2. *Svārociṣa Manvantara*	1965-1356 M.Y.B.P.
3. *Uttama Manvantara*	1356-1047 M.Y.B.P.
4. *Tāmasa Manvantara*	1047-738 M.Y.B.P.
5. *Raivata Manvantara*	738-429 M.Y.B.P.
6. *Cākṣuṣa Manvantara*	429-120 M.Y.B.P.
7. *Vaivasvata Manvantara*	120 M.Y.B.P. to the present day.

Manvantara Theory aptly describes an symbolical language how the formation of Solar System might have taken place. Although there are many scientific theories regarding the manner of emergence of Solar System, yet all of them can be "divided into two broad categories: (1) those which favour a gradual evolutionary process and (2) those associated with hypothetical encounter of the Sun with a Star in the distant past". Manvantara Theory of Evolution is in agreement with the first category of theories and to be more exact with the Proto-planet theory.

The story of *Manvantaras* is the story of creation told through symbols and my interpretation thereof presents a coherent picture of evolution of Solar System and the Earth and life thereon, etc., which compares favourably with the scientific views on the subject as regards:

(a) The **sequence** of events in evolution of the Solar System.
(b) The formation of Solar System **thousands of millions** of years ago.
(c) The emergence of man **millions** of years ago.
(d) The ultimate **dissolution** of the Earth and the Sun.
(e) The time of emergence of **conspicuous life** in abundance.
(f) The facts that *Manvantaras* compare, in general **sense, with geological eras/periods.**

The first seven phases of evolution of Solar System which have already been witnessed as per the Manvantara Theory of Evolution are discussed as follows:

Nebula Starts Revolving (1973-1665 M.Y.B.P.)

Svāyambhuva Manvantara is the first phase of evolution. It was preceded by a long night of 4320 million years, when there was neither Heaven nor Earth and neither day nor night. There was nothing but void which alone was everywhere. Then something happened with a word of Gharr....Gharr as if the wheel of creation was started. The long night was followed by a twilight of nebula which ultimately gave rise to the formation of a huge disk of revolving nebulae. This happened just automatically without any ostensible reason. The wheel of creation, thus, started as result of self-generating activity and, therefore, the name of this phase was given, by the authors of the *Purāṇic* story, as *Svāyambhuva* which literally means "of self-generating.".

Sun Assumes Self Shining Quality (1665-1356 M.Y.B.P.)

The second *Manvantara* is *Svārociṣa*. The word *"Svārociṣa'* literally means "of, or pertaining to, self-shining." We know that Sun is self-shining. In this phase, the revolving nebula got heated up and started burning by its own force. The disk, thus, because a self-shining object at this stage which was to develop later into the golden yellow Sun we see today.

Sun Becomes Golden Yellow Star (1356-1047 M.Y.B.P.)

In the third *Manvantara*, this self-shining object, *i.e.*, the Sun came to have the optimum size and the temperature so as to be able to maintain its family of planets. This was, apparently, the 'best' stage of development and 'chief' purpose of its formation from the living creatures' point of view. Therefore, the authors of *Manvantara* story gave to this phase the most appropriate name of *Uttama*, meaning the 'chief', the 'highest', the 'best', since it was during this *Manvantara* that the Sun became a full-fledged Star. The *Purāṇic* references also show a definite connection between *Uttama* and a Star, since *Dhruva*, the Pole Star has been described as the stepbrother of *Uttama*.

Era of Darkness Begins (1047-738 M.Y.B.F.)

Tāmasa is the next *Manvantara*. The word *'Tāmasa'* means 'of darkness'. This is the phase when for the first time the phenomenon of darkness began on Earth and with reference to Earth, the occurrence of day and night began, the Earth got solidified and lost its earlier self-shining quality, it started throwing umbra, era of eclipses began and when the earth-surface also remained dark because of a constant rain of meteorities lasting for million of years.

Formation of Oceans and Mountains etc. (738-429 M.Y.B.P.)

It the next stage, the Earth witnessed very heavy and constant, rainfall lasting for millions of years, when the sky always remained overcast with clouds, when rivers, lakes, oceans and mountains and landmasses were formed, when the whirlwinds and whirlpools started emerging and when the movement and jumping activity began on earth for the first time. This phase is named as *'Raivta manuvantara'* because the word *'Raivata'* definitely signifies movement, jumping, clouds, whirlpools, rivers and mountains.

Emergence of Conspicuous Life in Abundance (429-120 M.Y.B.P.)

In the next *Manvantara*, the conspicuous life in abundance emerged everywhere. This was a natural sequence to the formation of oceans and phenomenon of rainfall repeating on Earth more or less after definite intervals. This phase could best be explained with reference to 'eyes' since all living animals and birds have 'eyes'. *Cāksu* is a Sanskrit word for an eye and *Cākṣuṣa* is that is 'pertaining to an eye'. Hence the title '*Cākṣuṣa'* was the best to this *Manvantara*.

Emergence of Man (120 M.Y.B.P.)

The seventh phase (the present one) is known as *Vaivasvata Manvantara. Vaivasvata* means 'of *Vaivasvat'*. The word *vaivasvat* means the Sun. In India, Solar dynasty of kings

is one of the most and *Brāmaṇas* which start with *Vaivasvata Manu.* According to the story of creation of *Purāṇas* the *Vaivasvata. Manvantara* started 120 million years ago. Hence, according to the Purāṇa, man also emerged on Earth 120 million years ago. Although the Scientists estimate of antiquity of man goes only up to 3.75 M.Y.B.P., it can be shown through the proved facts of science that 120 million years' antiquity for man is not entirely impossible.

Future Evolutionary Phases

Manvantara Theory peeps into future also and predicts seven more phases until the last event of dissolution of Earth and the Sun. The account of the manner of ultimate dissolution given in *Purāṇas* appears fantastically scientific in character and content. The next seven phases are named *Sāvarṇis* (literally, of the same colour or form) with different prefixes. *Sāvarṇis* indicate the possibility of asexual creation of humans in future also in the past. According to the Manvantara Theory such a possibility will become a universal reality about all the human beings (and probably all conspicuous life) only after 189 million years. Then the process of mutation of this asexual creation will be continued during the future six *Manvantaras.* The new creations will retain the form of the previous creations but the process of their birth or emergence would go on changing drastically after every 309 million years or so.

Sun to Dissolve after 2347 Million Years

The present Aeon is to last another 2347 million years after which the oceans will dry, the Earth will get burnt and its atoms scattered in the cosmos and when the Sun itself will cool down and finally get dissolved to re-emerge only after 4320 million years.

Universality of Manvantara Theory

The *Manvantara* story is narrated practically by all the 18 *Purāṇas* in chapters normally entitled *Sṛṣṭi-Prakarṇa* (On Creation). There is, apparently, no inconsistency as to the connotation of the *Manvantaras* in different *Purāṇas.* How old can this story be, may be indicated from the fact that for numberless generations, the *Purāṇas* could be passed on from one generation to another only through oral tradition and that there is evidence to show that some of the Purāṇas existed even in textual form as early as 5th Century B.C.

Manu-Smṛti also mention the first seven *Manvantaras. Gītā* refers to four preceding *Manus. Vedas* also speak of a few *Manus.* Even Madam H.P.Blavastsky, has discussed *Manvantaras* in detail in her "Secret Doctrine," first published in 1888.

Manvantara Theory and Āryabhaṭa

Āryabhaṭa, the Indian Astronomer and Scientist of Fifth Century A.D., directly supports the Manvantara Theory in his "Āryabhaṭīyam." His support is clearly borne out from the discussion that follows:

Firstly, he declared his date of birth in Śryabhaṭiyam' with reference to the present *Kali-*

Yuga calendar. *Kali-Yuga* as we know is one of the four *Yugas* of a *Catur-Yugi* or *Mahā-Yuga* which is an important sub-unit of *Manvantara.*

Secondly, Āryabhaṭa gives the durations of the *Yugas,* the number of revolutions of the planets and the Sun and the movement of Earth in a symbolic language which indicates figures through vowels and consonants just like Numerology. The *Manvantara* story has been specially narrated by Āryabhaṭa in Verse Number 5 of *Gitika-Pada.* The English rendering of a Hindi commentary of this verse is as follows:

> One day of *Brahmā* has 14 *Manus.* One *Manu* consists of 72 *Mahā-Yugas.* Six *Manus* of the current day of *Brahmā* have already elapsed. Twenty-seven *Mahā-Yugas* of the seventh *Manu* have also passed. *Satya-Yuga, Tretā-Yuga* and *Dvāpara-Yuga* of the 28th *Mahā-Yuga* are also over, *Kali-Yuga* started on Friday at the end of *Dvāpara-Yuga* when *Mahābhārata* was fought.

It will be seen from this rendering that according to Āryabhaṭa a *Manvantara* has got 72 *Mahā-Yugas* (instead of 71as per *Purāṇas*) and 1008 *Mahā-Yugas* (instead of 1000 as per *Purāṇas*) are there in a day of *Brahmā.* Āryabhaṭa does not, unlike *Purāṇas,* assume transition period between two *Manvantaras.*

Thirdly, he says that *Brahmā's* day signifies the period during which the Sun remains in existence, and the *Brahmā* seeing of the Sun is his day his not seeing of the Sun is his night.

Fourthly, he favours the view that time is without beginning or end and adds that the planets and stars always continue their movement in the sky.

Fifthly, Āryabhaṭa like *Purāṇas* talks of a Divine Year being 360 times bigger than the year of humans. He also speaks of conjunction of all the planets at the beginning of a *Mahā-Yuga,* covering 4,320,000 years, thus giving the *manvantara* story an astronomical base. Āryabhaṭa does not claim credit either for this story or for his treatise. He concludes his book by saying that he himself is the author of Āryabhaṭīyam' only in name, otherwise, it is *"Brahmā-Siddhānta", i.e.,* based on the principles enunciated by *Brahmā.* This goes to indicate much remoter antiquity of *Manvantara* story.

Similarly, Āryabhaṭa does not clain any intuitional power for being able to write his treatise. He specifically says that whatever has been said by him is based on calculations. This fact raises a question as to who evolved so sound mathematical formulae, when and how? Obviously the answer lies buried in depths of time.

Conclusion

Thus, there is a *prima-facie* case for examination of Manvantara Theory by the eminent scientists. Manvantara Theory's special status for deserving a consideration of the eminent scientist rests on two points:

(i) Manvantara Theory is based on the story of creation as given in the *Purāṇas* which are among the important Hindu scriptures and to which a presumption of truth attaches for an orthodox Hindu provided the concerned statement is not inconsistent with the *Vedas;* the *Vedas* themselves mention a few *Manus* and they do not say anything to contradict the Manvantara Theory.

(ii) It has been supported by Āryabhaṭa, the famous astronomer and mathematician,

obviously, after proper scrutiny, which fact is borne out by the fact that he questioned some of the assumptions regarding the number of *Catur-Yugis* in a *Manvantara* and the period of transition betweeen *Yugas* and *Manvantaras*. He did so even at the risk of annoying he traditionalists one of whom, Brahmāgupta, charged his treatise as being *Smṛti-bahya* (opposed to the *smṛti*).

The Manvantara Theory of Solar system, thus, finds full support from Āryabhaṭa and what has been postulated or supported by Āryabhaṭa deserves to be examined by the top scientists of the world in deference to his memory and as a courtesy to his great personality. This will be a tribute to him because a great significance and trust-worthiness attaches to the things supported by him. Therefore, thought the Manvantara Theory of Evolution has been shown by me to be having an apparent scientific basis, Āryabhaṭa's support to it must come to us as the biggest argument in favour of its further scrutiny by the scientists for the benefit of the thinking population of the world. And, such a scrutiny by scientists will be a true homage to the unfading memory of Āryabhaṭa.

MANKAṆAKA (MAṄKAṆA).

A sage.

He was born to Vāyubhagavān of his wife Sukanyakā. (Śloka. 58, Chapter 38, Śalya Parva).

Vāmana Purāṇa, 38th Chapter states that Maṅkaṇa was one of the spiritual sons of Kaśyapaprajāpati.

The sage was living in Saptasārasvatatīrtha and one day by accident his thumb was cut off from his hand by the sharp edge of Kuśa grass. But instead of blood, the juice of pother began to flow from the thumb and the sage, overjoyed at this strange phenomenon, started dancing. Alongwith Maṅkaṇa the earth and the sky also started dancing and the dancing showed no signs of stopping. Śiva then appeared before Maṅkaṇa and asked him the cause of his non-stop dancing Śiva was in disguise and Maṅkaṇa did no recognise the new-corner and the sage told him about the strange phenomenon. As they were talking Śiva touched the thumb of the sage with his little finger and lo! The flow from the finger changed from pot-herb juice to sugar-candy juice. Vāmana Purāṇa states that it was ashes which flowed from the finger. The hermit was ashemed. He understood that the guest was Śiva and he fell at his feet. Śiva blessed the hermit and granted him boons.

One day Sarasvatīdevī came to the place of his residence in the guise of a very attractive woman. Maṅkaṇa had seminal emission on seeing her and the semen fell on the surface of the water. The sage stored the water with semen in a pot and soon seven sons were born from it. They all became sages named Vāyuvega, Vāyubala, Vāyuhā, Vāyumaṇḍala, Vāyujvāla, Vāyuretas and Vāyucakra.

Besides the seven sons Maṅkaṇa got a daughter named Kadalīgarbhā. Menakā was her mother.

It was sage Maṅkaṇa who invoked the river Sarasvatī and made it flow through Kuruksetra. (Chapter 38, Vāmana Purāṇa).

MANUṢYA (MAN).

The Purāṇas have not given a definite explanation regarding the origin of Man, the most important of all living beings. Many stories most important of all living beings. Many stories regarding the origin of Man were current among the ancient people. According to Hindu Purāṇas Man was born of Svāyambhuva Manu who in turn was born of Brahmā. According to Vālmiki Rāmāyaṇa (Sarga 14, Araṇya Kāṇḍa) all the living beings including man were born to Kaśyapaprajāpati of his eight wives , Aditi, Diti, Danu, Kālikā, Tāmrā, Krodhavaśā, Manu and Analā. From Aditi were born the Devas; from Diti, the daityas; from Danu, the *dānavas*; from Kalī, the *asuras* Kālaka and Naraka; from Tāmrā, the bird flock Krauñcī, Bhāsī, Śyenī, Dhṛtarāṣṭrī and Sukī; from Krodhavaśā the animal flock, Mṛgī, Mṛgamandā, Harī, Bhadramadā, Mātaṅgī, Śārdūlī, Svetā and Surabhi; from Manu, mankind and from Analā, the flora.

There is basis to believe that the Greeks and the people of Bhārata accepted with slight modifications the theory of evolution. The Daśāvatāras of Viṣṇu alomost represents the progressive changes in the form of a living thing from a fish into man. The theory of Darwin that life was first formed in water was current among the sages of ancient Bhārata, even from very early times.

Apa eva sasarjādau
Tāsu vīryampāsṛjat //

(He created water first and cast virility therein).

In the Daśāvatāras (ten incarnations of Viṣṇu) the first Avatāra is Matsya (Fish). The next one is Kūrma or Tortoise which is a progress in the form of fish. The third is Varāha or boar which is another step forward in evolution. The fourth is Narsiṁha (Man-*cum*-lion) which is the first step towards the formation of Man. That Avatāra has got the traits of both man and animal. The next one is Vāmana or a small man. Then Śrī Rāma and Śrī Kṛṣṇa, both fully grown men but with different kinds of culture.

MANVANTARA (M).

Kalpa, Manvantara and Caturyuga. The Prapañca (universe) is perishable. At one time, it takes its origin, at another time it perishes. Brahmā, the creator of the universe has birth and death. The period between the birth and death of a Brahmā is known as a "Mahākalpa". The flood that comes at the death of a Brahmā is called "Mahāpralaya". One day of Brhamā is called Kalpakāla. In the Purāṇas one Kalpa or one day of Brahmā is divided into fourteen parts. The master or ruler of each of these divisions is a Manu. There are fourteen Manus. The life span of each Manu is called a "Manvantaram".

There are seventy are Caturyugas in each Manvantara. The four Yugas namely Kṛtayuga, Tretāyuga, Dvāparayuga and Kaliyuga make up one Caturyuga. At the end of seventyone such Caturyugas, that is, at the end of every two hundred and eighty-four (71 × 4) Yugas, a Manu completes his life-span. Alongwith that, the Devas who were born at the time of the birth of that Manu, also come to the end of their lives. Fourteen such Manvantaras make one day of Brahmā. It is at the end of that day that the original universe perishes. Brahmā's life-

span is 120 years. At the end of that period, that Brahmā perishes. That is to say, at the end of every 42,200 divine days (120 × 360) which is the life-span of a Brahmā, a deluge takes plae. Thus in one Brahmā's time 42,200 Kalpas take place. A Brahmā's life span is known as "Mahākalpa" and the close of a Brahmā's period is called "Mahāpralya".

Human year (Manusya varsa) and Divine year (Deva varsa). When two leaves are placed one over the other and they are pierced by a needle, the time required for the needle to pass from the first leaf to the second is called "Alpakāla". Thirty such alpakālas make one "Truṭi". Thirty truṭis make one "Kalā". Thirty Kalās make one "Kāsṭhā", which is also known as "Nimisa" "Noṭi" or "Mātarā". Four "Nimisas" make one "Gaṇita". Ten Gaṇitas, one "Neṭuvīrppu". Six neṭuvīrppus, one "Vināzhikā". Sixty vināzhikās one 'Ghaṭikā'. Sixty ghaṭikās one day (day and night together). Fifteen days, "Paksa". Two Paksas, one "Cāndra māsa" (lunar month). One Cāndarmāsa for human beings is one "ahorātra" (one day and night making up one full day) for the pitṛs. Twelve Cāndra māsas make one year for human beings. One year for human beings is one ahorātra for the gods. Three hundred ahorātras of gods make one "Deva Vatsara" or "Divya vatsara". 4,800 divyavatsaras make one Kṛtayuga. 3,600 divyavatsaras make one Tretāyuga, 2,400 divyavatsaras make one Dvāparayuga. 1,200 divayvatsaras make one Kaliyuga. 1,200 divyavtsaras comprising a set of Kṛta, Tretā. Dvāpara and Kaliyugas make one Caturyuga. A Manu's period is completed at the end of 71 Cataryugas. With that, the first group of gods also comes to and end. At the end fourteen such Manus, one "Kalpa" is over and a deluge takes place. The whole of this period comprises one night for Brahmā. Night is the time of complete inactivity, With the end of the night, creation is started again. When 360 such ahorātras of Brhmā are completed, he completes one yerar. After completing 120 such years, he completes one year. After compleiting 120 such years, a Brahmā perishes. Again a period of absolute inactivity follows for the length of a Brahmā's life-span. After a period of 120 Brahmā varṣas (the life-span of a Brahmā) another Brahmā comes into being. The life-span of Brahmā is shown in the following tabular form:

360 days for gods	—One Deva vatṣara.
12,000 Deva vatsaras	—1 caturyuga (36 lakhs years for human beings).
71 caturyugas	—1 Manuvantaram (One Manu's life-span).
14 Manvantaras	—1 Kalpa (one day time for Brahmā)
2 Kalpas	—One day (and night) for Brahmā. (Ahorātra)
360 days of Brahmā	—1 Brahmā Varṣa
120 Brahmā Varṣas	—One Brahmā's life-span.

This life-span of one Brahmā is therefore 30 corers 9 lakhs 17 thousands 376 hundreds of years of human beings.

It is said that a Manu's period of reign is 4,32,000 Manusyarvarsas. (Bhāgavata, 3rd Skandha).

The caturyuga scheme. A caturyuga consists of the four Yugas, namely Kṛta, Tretā, Dvāpara and Kali Yugas. At the end of each Caturyuga, the Vedas perish. Then the "Saptarsis" (seven sages) come down from heaven to the earth and restore them again. Manu who is the propounder of Dharmaśāstra, is also born in every Kṛtayuga. The Devas of each Manvantaram feed upon the share of Havis (offerings at sacrifices) of the *yāga* till the end of that Manvantara.

During the whole period of the Manvantara, the earth is protected and preserve by the sons of Manu and their descendants. Thus Manu, the Saptarsis, Devas, Indra and the kings who are the sons of Manu are the authorities of the Manvantaras. After 14 Manvantaras a Kalpa of about 1,000 *yugas*, comes to an end. After that there is a night extending over the same period in duration. At that time Mahāvisṇu sleeps on his bed Ananta in the ocean of deluge. After that, the wakes up again and performs creation. Manus, kings, Indra, Devas and Saptarsis are the Sāttvika aspects of Mahāviṣṇu, who performs the work of protecting the world. In Kṛta Yuga, Mahāviṣṇu assumes the form of Kapila and others and preaches "Paramajñāna". In Tretā Yuga he assumes the form of an emperor and destroys the wicked people. In Dvāpara Yuga, he assumes the form of Vyāsa and after dividing the Veda into 4 sections, classifies each of the sections into the various branches. At the end of Kaliyuga, Mahāhvisṇu assumes the form of Kalki and restores the vicious to the path of righteousness. This is the "Caturyuga scheme" of Mahāviṣṇu. (Viṣṇu Prrāṇa. Part III, Chapter 2).

The fourteen Manus. The names of the fourteen Manus of one Kalpa are given below:

(1) Svāyambhuva (2) Svārociṣa (3) Uttama (Auttami) (4) Tāmasa (5) Raivata (6) Cākṣuṣa (7) Vaivasvata (8) Sāvarṇi (9) Dakṣasāvarṇi (10) Brahmāsāvarṇi (11) Dharmasāvarṇi (12) Rudrasāvarṇi (13) Raucyadevasāvarṇi (14) Indrasāvarṇi.

Each of the above Manus is described below:

(1) *Svāyambhuva.*

(a) *General.* Svāyambhuva was born as the spiritual son of Brahmā. This Manu got his name because he was "Svāyambhuva" or born from Brahmā. He married the goddess Śatarūpa, the spiritual daughter of Brahmā. After that, he went to the shore of the ocean of milk, made an image of Mahādevī there and worshipped her by chanting Vāgabhava mantra and performed an austere penance. After a hundred years of such worship the goddess was pleased. She appeared before Svāyambhuva and granted him boons. She blessed him to attain the highest place in Heaven (Paramapada) after begetting vast progeny. Then the goddess went to Vindhya mountain and became the deity of Vindhya. Svāyambhuva returned and started his reign by worshipping the goddess.

This Svāyambhuva is regarded as the author of the famous work "manusmṛti". Kālidāsa says that the kings of the Raghu dynasty lived in strict obedience to the laws laid down by this Manu. (Devī Bhāgavata, Daśama Skandha).

(2) *Svārociṣa.*

(a) *General.* Svāyambhuva had two great sons Priyavrata and Uttānapāda. The second Manu was the son of Priyavrata and his name was Svārociṣa. He was a glorious and adventurous man. He went to the banks of the river adventurous man. He went to the banks of the river Kālindī, made a hermitage there, installed an idol of Devī made of earth and offered worship most fervently. At the end of 12 years of *tapas* when he ate only dried leaves, Devī appeared before him in her dazzling brilliance and blessed him. The name of this Devī was "Dhāriṇīdevī". After a reign of many years this king went to Heaven. (Devī Bhāgavata, 10th Skandha).

(i) Pārāvatas and Tuṣitas were the Devas in this Manvantara. The mighty Vipaścit

was Devendra. The Saptarsis were Ūrjja, Stambha, Prāṇa, Rāma, Ṛsabha, Niraya, and Parīvān. Caitra, Kimpurusa and other were the sons of Svārociṣa Manu. (Viṣṇu Purāṇa, Part 3, Chapter 1).

(ii) In Harivaṁśa, Chapter 7 we read that the Saptarsis of this Manvantaram were Aurva, Stambha, Kaśyapa, Prāṇa, Bṛhaspati, Datta and Niścyavana.

(iii) Brahmā taught this Manu, Sātvatadharma. Svārociṣa taught this Dharma to his son Śaṅkhavadana. (Śānti Parva, Chapter 348, Verse 36).

(3) *Auttami (Uttama).*

(a) *General.* Uttama was also the son of Priyavrata. He went to Gaṅga Tīrtha and offered worship to Devī for three years with Vāgbīja mantra. At the end of it, Devī was pleased and blessed him with worthy sons and a kingdom without the threat of enemies. After a happy reign of many years, at the close of the Manvantara, he reached the highest place in Heaven. (Devī Bhāgavata, 10th Skandha).

(b) *Other details.* Suśānti was the name of the Devendra of this Manvantara. The were five groups of Devas, namely Sudhāmans, Satyas, Japas, Pratardanas and Śivas, each group consisting of twelve Devas. The seven sons of the sage Vasiṣṭha were the saptarsis of this Manvantra. These seven sons of Vasiṣṭha by his wife Ūrijjā were Raja, Gotra, Ūrdhvabāhu, Savana, Anagha, Sutapas and Śukra. Aja, Paraśudīpta and others were the sons of the Manu Uttama. (Viṣṇu Purāṇa, Part I. Chapter 1).

(4) *Tāmasa.*

(a) *General.* The fourth Manu Tāmasa was the son of Priyavrata. That king performed penance to Devī on the northern bank of the river Narmadā with Kāmarāja mantra. As a result of Devī's blessing, he obtained a prosperous kingdom and worthy sons. After a long reign he attained heaven. (Devī Bhāgavata, 10th Skandha).

(b) *Other details.* At this time of theis Manu, there were four groups of Devas, namely—Supāras, Haris, Satyas, and Sudhīs. Each of these groups contained 27 Devas. Śibi who had performed a hundred Yāgas was the Indra. The Saptarsis of this Manvantara were Jyotirmān. Pṛthu, Kāvya, Caitra, Agnivanaka, and Pīvara and Nara. Khyāti, Keturūpa, Jānujaṅgha and others were the sons of Tāmasa Manu. (Viṣṇu Purāṇa, Part I, Chapter 1).

(5) *Raivata.*

(a) *General.* The fifth Manu Raivata was the younger brother of Tāmasa. He worshipped Devī with Kāmabīja mantra on the banks of the river Kālindī. With the blessing of Devī he ruled for many years and then attained Heaven. (Devī Bhāgavata, 10th Skandha).

(b) *Other details.* The name of the Indra of this Manvantara was Vibhu. There were four groups of Devas—Amitābhas, Bhūtarayas, Vaikuṇṭhas and Sumedhas. Each of these groups contained fourteen Devas. The Saptarṣis of Raivata Manvantara were—Hiraṇyaromā, Vedasrī, Ūrdhvabāhu, Vedabāhu, Sudāmā, Parjanya and Mahāmuni. The sons of Raivata Manu, Balabandhu, Sambhāvya, Satyaka and others were mighty kings. (Viṣṇu Purāṇa, Part 3, Chapter 1).

(6) *Cākṣuṣa.*

(a) *General.* This Manu was the son of Aṅga. Once he went to the Rājarṣi (royal saint) Pulaha and prayed for prosperity, mastery of the whole world, invincible power and profound

scholarship. Pulaha sent him to Devī. The Rājarṣi taught him the worship of Devī. After acquiring the mantra Cākṣuṣa went to the banks of the river Virajā and offered worship to Devī. At the end of twelve years, Devī appeared before him and blessed him with "Manuhood", mastery of the Manu kingdom among his sons and at last attained "Devīpada". (Devī Bhāgavata, Daśama Skandha).

(b) *Other details.*

(i) The following account is given in Viṣṇu Purāṇa, Part I, Chapter 13, about the birth of Cākṣuṣa Manu. Dhruva and his wife Śambhu had two sons, namely Śisṭi and Bhavya. Succhāyā, the wife of Śisṭi gave birth to five sons, Ripu, Ripuñjaya, Vipra, Vṛkala and Vṛkatejas, who were all sinsless. Cākṣuṣa was born to Bṛhatī, the wife of Ripu. Cākṣuṣa begot Manu by Puṣkariṇī, daughter of Vīraṇa Prajāpati. This was the sixth Manu. By his wife Naḍvalā, the daughter of Vairāja Prajāpati, he had 10 sons, namely, Kuru, Puru, Śatadyumna, Tapasvī, Satyavān, Śuci, Agnisṭoma, Atiratra, Sudyumna and Abhimanyu. Āgneyī, wife of Kuru, gave birth to six sons who were Aṅga, Sumanas, Khyāti, Kratu, Aṅgiras and Śibi. Sunīthā, wife of Aṁga, gave birth to Vena. Pṛthu was the son of Vena. He is also known as "Vainya".

(ii) The Indra of that period was Manojava. There were five groups of Devas—Ākhyas, Prasūtas, Bhavyas, Pṛthukas and Lekhas, each group consisting of eight Devas. The Saptarsis of this Manvantara were—Sumedhas, Virajas, Haviṣmān, Uttama, Madhu, Atināman and Sahiṣṇu. Śatadyumna and other mighty kings were the sons of Cākṣuṣa Manu. (Viṣṇu Purāṇa, Part I, Chpater 3).

(iii) The sons of this Manu became famous under the name "Variṣṭhas" (M.B. Anuśāsana Parva, Chapter 18, Verse 20).

(7) *Vaivasvata.*

(a) *General.* He was born from Sūrya. It is this Manu who rules the world today. All living beings that we see today were born from him. Vaivasvata Manu is Satyavrata Manu who escaped from the last deluge. To save him Viṣṇu took up the incarnation of Matsya (fish). Vaivasvata Manu was also the first of the Kings of the Sūrya vaṁśa (Solar Dynasty) who ruled over Ayodhyā.

(b) *Other details.*

(i) In Devī Bhāgavata, Saptama Skandha, we see that the sons of Vaivasvata namely Ikṣvāku, Nābhāga, Dhṛsṭa, Śaryāti, Narisyanta, Prāṁśu, Nṛga, Disṭa, Karūsa and Pṛsadhra were also called Manus.

(ii) This Manu worshipped Devī and received her blessing and attained Heaven after a long reign. (Devī Bhāgavata, 10th Skandha).

(iii) Vaivasvata Manu had another name, "Śrāddhadeva." The Devas of this Manvantaram are Ādityas, Vasus and Rudras. The name of the Indra of this period is Purandara. The Saptarsis are, Vasiṣṭha, Kaśyapa, Atri, Jamadagani, Gautama (virtuous ones), Ikṣvāku, Nṛga, Dhṛsṭa, Śaryāti, Narisyanta, Nābhāga, Arisṭa, Karūsa and Pṛsadhra are the sons of Vaivasvata Manu. (Viṣṇu Purāṇa, Part 8, Chapter 1).

(iv) Ten sons were born to this Manu who were Vena, Dhṛsṇu, Narisyanta, Nābhāga, Ikṣvāku, Kārūsa, Śaryāti, Ila, Pṛṣadhra, and Nābhāgāriṣṭa. (M.B. Ādi Parva, Chapter 75, Verse 15).

(v) Mahāviṣṇu incarnated as Matsya for the sake of Vaivasvata Manu. (M.B. Vana Parva,

Chapter 187).

(vi) He received Yogavidyā from Sūrya and Ikṣvāku received it later from him. (M.B. Bhiṣma Parva, Chapter 122, Verse 38).

(vii) At the begginning of Tretāyuga, Sūrya taught "Sātvata Dharma" to Manu and Manu taught it to Ikṣvāku for the protection of all creatures. (M.B. Śānti Parva, Chapter 348, Verse 51).

(viii) The sage Gautama taught Śivasahasranāma to Vaivasvata Manu. (M.B. Anuśāsana Parva, Chapter 17, Verse 177).

(8) *Sāvarṇi.*

(a) *General.* Even in his previous birth he was a devotee of Devī. In his former birth (during the period of Svārociṣa Manvantara) Sāvarṇi was born as a King of Caitravaṁśa under the names Suratha. The origin of the dynasty known as Catiravaṁśa was as follows :—Atri, son of Brahmā had a son named Niśākara. This Niśākara became and emperor by performing Rājasūya. Emperor Niśākara had a son Budha and Budha had a son named Caitra, both of whom were greatly renowned. It was Caitra's family which later on became the reputed Caitra dynasty. The son of that Caitra was Viratha. Suratha was the sons of Viratha. This was the previous birth of Sāvarṇi Manu. Suratha was a great hero and poet. Once another king besieged his city and defeated him. Suratha left his kingdom and went alone on horseback and took shelter in a dense forest. While wandering in the forest like a mad man with a broken heart, he happened to rach the Āśrama of the sage Sumedhas. The sage advised him to worship Devī in order to retrieve his lost kingdom and prosperity. Accordingly the king worshipped Devī who was pleased and restored to him his kingdom and prosperity. Besides, she blessed him that in his next birth the would became Sāvarṇi, the king of the Solar dynasty and would be revered as the eigth Manu. Thus, the eight Manu Sāvarṇi will be the second birth of Suratha. (Devī Bhāgavata, 10th Skandha).

(b) *Other details.* Sāvarṇi is also the son of Sūrya. How he came to be called Sāvarṇi is explaiend below: Sūrya had three children Manu, Yama and Yamī by Saṁjñā, the daughter of Viśvakarmā. This Manu was Vaivasvata Manu, the seventh Manu. Unable to bear the intense heat of Sūrya, Saṁjñā once sent her maid Chāyā to Sūrya, Saṁjña once sent her maid Chāyā to Sūrya in her own disguise and went to the forest for *tapas.* Sūrya had three children by Chāyā, Śanaiścara, another Manu and Tapatī. This Manu is known as Sāvarṇi who will become the eighth Manu. In his time there will be three groups of Devas—Sutapas, Amitābhas and Mukhyas. Each of these groups, will consist of twelve persons. The Saptarsis of the eigth Manvantara are Dīptimān, Gālava, Rāma, Kṛpa, Aśvatthāmā son of Droṇa, Vyāsa son of Parāśara and Ṛsyaśṛṅga. Mahbāli, son of Virocana will be the Indra. Virajas, Urvarīyān Nirmoka and others are the kings who are the sons of Sāvarṇi Manu. (Viṣṇu Purāṇa, Part III, Chapter 2).

(9) *Dakṣa Sāvarṇi.*

General. At the time of this Manu there are three groups of Devas namely, Pāras, Marīcigarbhas and Sudharmans. Each of the groups contains 12 Devas. The Indra who is the king of those Devas, is the mighty Adbhuta. The Saptarsis of this Manvantara are :—

Savana, Dyutimān, Bhavya, Vasu, Medhātithi, Jyotismān and Satya, Dhṛtaketu. Dīptiketu, Pañcahasta, Nirāmaya, Pṛthuśravas are the sons of Dakṣasāvarṇi Manu. (Viṣṇu Purāṇa, Part III, Chapter 2).

(10). *Brahmā Sāvarṇi.*

General. In this Manvantara, the Devas are Sudhāmans and Viśuddhas. Each of these groups will contain 100 Devas. Their Indra will be the heroic Śānti. The Saptarsis will be havismān, Sukṛta, Satya, Tapomūrti, Nabhāga, Apratimaujas and Satyaketu. Brahmā Sāvarṇi will have ten sons, three of whom are, Sukṣetra, Uttamaujas and Bhūtisena who will become Kings. (Viṣṇu Purāṇa, Part III, Chapter 2).

(11). *Dharma Sāvarṇi.*

General. In this Manvantra there will be three groups of Devas namely, Vihaṅgamas, Kāmagas and Nirvāṇaratis, each of the groups consisting of 30 Devas. Nirvāṇaratis, each of the groups consisting of 30 Devas. Vṛṣa, Agnitejas, Vapusmān, Ghṛnī, Āruṇi, Havismān, and Anagha will be the Saptarsis. The sons of the Dharma Sāvarṇi, *viz.*, Sarvatraga, Sudharmā, Devānīka and others will be the kings of that time.

(12) *Rudra Sāvarṇi.*

Gerneral. This Manu is the son of Rudra. The Indra of this Manvantra will be Ṛtudhāman. There will be five groups of Devas namely, haritas, Rohitas, Sumanases, Sukarmans and Supāras. Each group will contain 10 Devas. Saptarsis are Tapasvī, Sutapas, Tapomūrti, Taporati, Tapodhṛti, Tapodyuti and Tapodhana. The sons of this Manu, Devavān, Upadeva, and Devaśrsṭha will be mighty kings. (Viṣṇu Purāṇa, Prt III, Chapter 2).

(13) *Raucyadeva Sāvarṇi. (Ruci).*

General. There will be three groups of Devas during this period called Sutrāmans, Sukarmans and Sudharmans. Each of these groups will contain 33 Devas. The mighty Divaspati will be their Indra. Nirmoha, Tattvadarśī, Niṣprakampya, Nirustsuka, Dhṛtimān, Avyaya and Sutapas are the Saptarsis of that period. Citrasena, Vicitra and other sons of this Manu will be kings. (Viṣṇu Purāṇa, Part III, Chapter 2).

(14) *Indra Sāvarṇi (Bhaumi).*

General. The Indra of this Manvantara will be Śuci. Under his control there will be five groups of Devas. They are Cākṣuṣas, Pavitras, Kanistha, Bhrājakas and Vācāvṛddhas. The Saptarsis of this period are Agnibāhu, Śuci, Śukra, Māgadha, Agnīdhra, Yukta and Jita. At that time the sons of the Manu who would rule the earth will Uru, Gambhīrabuddhi and others. (Viṣṇu Purāṇa, Part III, Chapter 2).

Some more details. Fourteen Manus have been mentioned above. Of them, the seventh Manu, Vaivasvata Manu is the Head of the present Manvantrara. Some general facts about the Manus are given below:

The six Manus after the eigth one namely, Dakṣasāvarṇi, Merusāvarṇi, Sūryasāvarṇi, Candrasāvarṇi, Rudrasāvarṇi and Vissṇnusāarni are respectively the re-births of Karūṣa, Pṛsadhra, Nābhāga, Disṭa, Śaryāti and Triśaṅku who were the sons of Vaivasvsata Manu. There is a story about their taking re-births. All the six persons mentioned above were once offering worship to the idol of Devī on the banks of the river Kālindī. After twelve years, Devī appeared, under the name of Bhramarāmbikā and blessed them that in their next births they

would become rulers of Manvantaras. (Devī Bhāgavata, 10th Skandha).

It is said that the four manus, Svārociṣa, Uttama, Tāmasa and Raivata belonged to Priyavrata's family. It was because Priyavarata who was a Rājarṣi offered *tapas* to Viṣṇu that four manus were born in his family. (Viṣṇu Purāṇa. Part III, Chapter 1).

It is the power of Viṣṇu that dominates all the Manvantaras as the basic divinity. In the first Svāyambuya Manvantara it was a part of that power of Viṣṇu itself that originated as Yajñapurusa in Ābhūti. After that when Svārociṣa manvantara came it was again that divinity that took its origin in Tusitā as Ajita among the Tusitas. In Uttama Manvantra that divinity Tusita him self was born again under the name of Satya as the son of Stayā in the group of Devas called Satyas. When Tāmasa Manvantara began, that divinity was born again as the sons of Haryā as a Hari in the group of Devas called Haris. It was that divinity Hari himself who was born in Sambhūti under the made of Mānasa among the Devas called Raivatas in Raivata Manvantara. In Cākṣuṣa Manvantara that Viṣṇu Bhaghvān took birth in Vikuṇṭhī as one of the Vaikuṇṭhas. In the present Vaivsvata Manvantara, Viṣṇu has incarnated in Aditi as Vāmana, the son three worlds and presented them to Devendra. (Viṣṇu Purāṇa, Part III, Chapter 2).

Besides the fourteen Manus mentioned above, certain other about them are given below:

(1) It is send from Vālmīki Rāmāyaṇa, Araṇya Kāṇḍa, 14th Sarga, verse 11, that Kaśyapa had a wife named Manu.

(2) There is a reference to a Rājarṣi (Saintly king) named Manu in Ṛgveda, first Maṇḍala, 16th Anuvāka, 112th Sūkta.

(3) A son named Manu was born to the Agni Tapa or Pāñcajanya. This Manu has another name Bhānu. He had three wives named Suprajā, Bṛhadbhāsā and Niśā. Six sons were born to him by the first-two wives by his third wife he had one daughter and seven sons.

MĀRĪCA

The uncle of Rāvaṇa.

On the banks of the river Saryaū, there were two states lying adjacent called Malada and Karūṣa. The great sages conducted Jaladhārā (showering of water) on the head of Indra to absolve him of his sin of killing Vṛtrāsura at this place. At that time Mala (excreata) and Karūṣa (spittings) of Indra fell at those places and so they got the name of Malada and Karūṣa. At that place was born after a few years a demoness named Tāṭakā who had the strength of a thousand elephants. A demon called Sunda married Tāṭakā and she got two sons named Mārīca and Subāhu.

Mārīca was the servant of the gatekeepers of Vaikuṇṭha. One day Mahāviṣṇu was displeased by a conduct of his and he cursed him to be born as a demon on earth. But he added that Mārīcawould get salvation from the curse when he was killed by Śrī Rāma in which capacity Viṣṇu would incarnate soon. He would then return to Vaikuṇṭha to his original place. That was how Mārīca was born as the uncle of Rāvaṇa.

Mārīca and Subāhu were two inseparable brothers. They learned all tactics of war and their hobby was to torment the innocent sages of the forests (Sarga 19, Bālakāṇḍa, Vālmīki Rāmāyana). When the exploits of Mārīca became unbearable, Viśvāmitra brought Rāma and

Lakṣmaṇā from Ayodhyā for help. The instant Mārīca heard the fierce twang of Rāma's bow he fled to the other shore of the sea. From that day onwards Mārīca grew matted hair and wore barks of trees and spent his life in an Āśrama.

When Rāma and Lakṣmaṇā were living in the Daṇḍakāraṇya with Sītā they were annoyed by a demoness named Śūrpaṇakhā. In the fight that enused very many demons were killed. Śūrpaṇakhā complained to Rāvaṇa who decided to kill Rāma and carry away Sītā. For this sought the help of his uncle Mārīca. Flying in his golden Vimāna and crossing mountains and oceans he approached Mārīca and told him of his plan. Mārīca who was award of the force of Rāmabāṇa dissuaded Rāvaṇa from such a venture. But Rāvaṇa persisted in his plan and gave Mārīca the following instructions : "Become a golden deer with beautiful white spots all over the body and roam about near the Āśrama of Rāma for his wife Sītā to see. I am sure Sītā will request her husband Rāma to catch hold of you. Rāma and Lakṣmaṇā will follow you and Sītā as Rāhu takes Candrikā (moonlight) and live happily with her. I will be contend if I can then tease Rāma who will be lamenting over his separation from his wife". Thinking that it would be better to die at the hands of Rāma than at the hands of Rāvaṇa, Mārīca agreed to do as his nephew desire.

Rāvaṇa and Mārīca came near the Āśrama to Rāma in Rāvana's aerial chariot. Mārīca on alighting from it took the form of a beautiful fawn and entered the precincts of the Āśrama. The false fawn was capable of attracting the attention of anybody. It is described thus : 'It appeared as a wonder to those who saw it. It was golden in colour with blue horns with white lines on it. The ears were like leaves of blue lotus. The lips were like sapphire and the body beautifully shaped with sides like yellow flowers. The waist was thin well-shaped and a rain-bow-coloured tail adorned its back. The whole body was silver-spotted and the deer was a feast for the eyes of anybody."

The deer went and grazed in places where it could be seen by Sītā. It would run away from the Āśrama and graze hidden from Sītā but would come back again to the vision of Sītā. It would mix with the deer of the Āśrama for some. Like a butterfly it flitted about always trying to attract the attention of Sītā. Other deer approached it but on getting its scent flew away from it. The false deer suppressing the demon-instinct in him to kill and eat the animals which came near it played well the role of fawn.

Sītā was enamoured of the deer and expressed to Rāma her desire to get it. Rāma followed it an finding it keeping a distance always got suspicious and shot it down with an arrow. The deer cried "Hā Lakṣmaṇā" and fell down dead. The cry was intended to mislead Lakṣmaṇ and draw him also away from Sītā.

MARĪCI

A Maharsi (sage) born from Brahmā's mind.

The six great sages born from Brahmā's mind were :—Marīci, Aṅgiras, Atri, Pulastya, Pulaha and Kratu, according to Mahābhārata, Ādi Parva.

Marīci had several wives and children. He married Kalā, the daughter of Kardama Prajāpati by his wife Devahūti. Marīci had two sons Kaśyapa and Pūrṇiman by Kalā. This Kaśyapa was the original ancestor of all living beings. But Pūrṇiman's family did not become wellknown.

Pūrṇiman had two sons, Virajas and Viśvaga and a daughter Devakulyā. Devakulyā washed the feet of Mahāviṣṇu and merged with Ākāśa Gaṅgā.

Ūrṇā was another wife of Marīci. Six sons were born to Ūrṇā. Under a curse of Brahmā they were born first as the sons of Hiranyakaśipu and in their next birth as the sons of Vasudeva and Devakī. It was these six children who were born as Śrī Kṛsna's elder brothers whom Kaṁsa killed immediately after their birth.

Marīci had another wife named Sambhūti. She gave birth to Paurṇamāsa. In Viṣṇu Purāṇa, Part I, Chapter 10, we see that Paurṇamāsa who was a Mahātmā had two son Virajas and Parvata. Ḍharmavratā was yet another wife of Marīci. She was a daughter born to Dharmavatī by Dharmadeva.

Marīci lived happily for long with his wife Dharmavratā. Once he returned from the forest, carrying darbha grass, flowers etc. He was tired after a long walk. After taking food, he wanted his wife to massage his legs. While she was massaging him Marīci fell asleep. Just then Brahmā happened to come there. Dharmavaratā was in a fix. She had to attend to her husband and at the same time receive Brahmā with due respect. She could not leave her husband's guru (Sire). It was her duty to honour him properly.

At last she got up and welcomed Brahmā, offering him the customary honour. Meanwhile Marīci woke up and not finding his wife near him cursed her to be turned into a stone. Dharmavaratā who was distressed at the curse pleaded innocence and explained to him that she had been honouring his Guru. She warned him that he would incur the curse of Śiva.

Under Marīci's curse Dharmavaratā was separated from him. She perform penance in the midst of fires. Mahāviṣṇu appeared before her and asked her what boon she wanted. She prayed that her curse might be lifted. Viṣṇu replied :—"It was Marīci who cursed you. That curse cannot be withdrawn. You will be turned into a sacred stone. Your name "Dharmavarata" will be changed into "Devaratā". In future, that stone will become famous under the name "Devavratā" or "Devaśilā". Brahmā, Viṣṇu, Maheśvara and goddesses like Lakṣmī will dwell in that stone."

After saying this, Mahāviṣṇu disappeared. Once Dharmadeva held this Devaśilā above the demon Gaya and the place became famous under the name of "Gayā Tīrtha".

MĀRKAṆḌEYA

The son of Mṛkaṇḍu. He was a great devotee of Śiva.

Bhṛgu, son of Brahmā, begot of his wife Khyāti a daughter named Lakṣmī and two sons named Dhātā and Vidhātā.

Dhātā and Vidhātā married Āyati and Niyati daughters of Mahāmerua. Dhātā begot of his wife Āyati a son named Prāṇa and Niyati bore Vidhātā a son named Mṛkaṇḍu. Mārkaṇḍeya was the son the Mṛkaṇḍu and Vedaśiras was the son of Mārkaṇḍeya.

Mṛkaṇḍu did not have sons for a long time and so he performed penance for several years to please Śiva to get a son. Śiva appeared before him in person and asked him thus, "Do you desire to have a virtuous, wise and pious son who would live up to sixteen years or a dullwitted evil-natured son who would live long?" Mṛkaṇḍu choose the first type and soon a son was born. He was named Mārkaṇḍeya. Even from boyhood Mārkṇḍeya knew all the

Vedas and Śāstras. His pleasing manners got the approval of his teachers and the boy was liked by one and all. But the parents were sad and whenever they looked at their son a gloom spread over their face. The secret of the short span of his life was hidden from him. The sixteenth year was fast approaching and one day unable to control their grief they wept before him. Mārkaṇḍeya asked them the reason why they wept. Mṛkaṇḍu with tears running down his cheeks told him the story. From that day onwards Mārkaṇḍeya started performing penance wearing barks of trees for his dress growing matted hair. The boy was soon engrossed in severe austerities.

The day of his death came and the boy sat before the idol of Śiva in deep meditation. The servants of the god of Death could not approach Mārkaṇḍeya for the radiation from him was too hot for them. So Yama, the god of Death, himself came to fetch him. Then Mārkaṇḍeya crying loudly for help embraced the idol before him. Yama threw his rope in a loop and it went and circled round the idol also. Angry Śiva rose from the idol and coming down killed Yama to save the child. From that day onwards Śiva got the names Mṛtyuñjaya and Kālakāla. After that at the request of the Devas Śiva gave life to Yama again and made Mārkaṇḍeya to be of sixteen years for ever.

The Purāṇas state that after getting the blessing from Śiva, Mārkaṇḍeya lived for ten crores of years. While he was in deep meditation six Manvantaras passed away. When Mārkaṇḍeya continued his meditation to the seventh Manvantara Indra got frightened and he made an attempt to abort the penance of Mārkaṇḍeya. Indra sent his troops of Gandharvas, nymphs, Manmatha and Vasanta to the Āśrama of Mārkaṇḍeya. The *āśrama* of Mārkaṇḍeya was at a place which was on the northern side of the Himālaya and was famous by the presence there of the river Puspabhadrā and the rock Citra. The agents of Indra came there and tried to entice him with many temptations. Beautiful celestial maidens danced around the āśrama. Flowers fell from their hair when their waists shook by the weight of their heavy breasts. Enchanting girls played with balls here and there. As they played the bracelets on their waists fell down and the thin garments that hid their bodies flew up showing an alluring nakedness, Kāma (God of Love) sent his arrows at that time against the sage. But Mārkaṇḍeya sat unconcerned as rigid as a rock and Indra accepted defeat. When Indra and his troops returned disappointed Mahāviṣṇu with many sages went to Mārkaṇḍeya. He awoke from his meditation and worshipped Viṣṇu.

On one evening at dusk Mārkaṇḍeya was sitting at Puspabhadrātīra when from somewhere a wind began to blow. The wind increased in strength and the sky became covered with clouds. The place resounded with peals of thunder and soon it began to rain. Rains became heavy. Rivers became flooded and water-level in the oceans rose. Everything around was submerged in water and Mārkaṇḍeya alone stood there with his matted hair swinging in the wind. It was impossible to know the directions and Mārkaṇḍeya started walking. He fell into whirlpools but was the next instant thrown up on to the top of surging waves. Then he saw on the top of a high wave a banyan tree. On a branch on the north-east of the tree he saw an infant lying, devouring the darkness by its effulgence. He was attracted to the infant by its vital force and went inside the infant as it inhaled. Inside the belly of the kid Mārkaṇḍeya had a vision of the entire universe. He saw the sky, the horizon, the stars, the oceans, the mountains

expanses of land, Suras, Asuras, forests and all the universe contained in its proper set-up. He saw passing before his eyes the elements, the Yugas and the Manvantaras. After sometime he was thrown out by an exhalation of the infant. He stood on the waters. The old banyan tree was still there. An infact was still lying on a leaf on that tree. Mārkaṇḍeya then knew it was Mahāviṣṇu. He rushed to embrace the child; but the child disappeared before he reached it. Mārkaṇḍeya praised Mahāviṣṇu.

When Mahāviṣṇu disappeared from his vision he felt he was sitting at Puspabhadrātira and he again went into meditation. At that time Pārvatī and Parameśvara came that way and appeared before Mārkaṇḍeya. The sage worshipped them and they both blessed Mārkaṇḍeya and said "Every desire of yours will be fulfilled. You will never be rugous or grey-haired and will live virtuous and famous till the end of the world. Omniscience will be an asset for you'. After having said so much Pārvatī and Parameśvara disappeared. The Purāṇic belief is that the realised soul of Mārkaṇḍeya is moving about in the universe. (10th Skandha, Chapters 8 to 11, Bhāgavata).

MARUTS

In the Purāṇas there are references to 49 gods who are known as "Maruts". All of them are the sons of Kaśyapa. The story of how child in Diti's womb was cut into 49 pieces which became 49 Maruts is given in Chapter 71 of Vāmana Purāṇa as follows:

Kaśyapa's first wife Aditi became the mother of Devas and his second wife Diti became the mother Daityas. The chief of the Devas was Indra and the chiefs of Daityas were Hiraṇyāksa and Hiraṇyakaśipu. At the request of Indra, Hiraṇyāksa and Hiraṇyakaśipu were slain by Mahāviṣṇu. Diti who was grieved at the death of her sons, approached Kaśyapa and requested him to give her a son who would be strong enough to kill Indra. Kaśyapa told her that if she could perform *tapas* for 10,000 Dvyavarṣas with due observances, she would get a son who would be able to kill Indra and conquer the three worlds. He gave her a long list of conditions to be observed during the *tapas*, some of which were as follows :— Do not injure any creature; do not curse; do not tell lies; do not cut nails or hair; do not touch any unclean object; do not get angry, do not speak to wicked people; do not wear soiled clothes; do not wear garlands used by others; do not eat what is left over by another; do not eat meat touched by a Śūdra woman. Putting on clean, white dress, carrying auspicious substances, everyday before breakfast, cows, Brāhmaṇas, goddess Lakṣmī and Kaśyapa himself should be worshipped." This observance is known as "Puṁsavana." He said that if she performed the *tapas* with this austere observance, a son capable of killing Indra would be born to her.

Diti started the observance as advised by her husband. Kaśyapa left for Udya mountain. After his departure, Indra came to the Āśrama and pretending friendship offered to serve Diti as an attendant. Diti accepted his offered and allowed him to serve her. One day Diti who was utterly tired fell asleep and Indra took advantage of this opportunity and gained entrance into her womb through her nostrils. He cut the child in Diti's womb with his weapon Vajra into seven pieces. At that time the child cried aloud and Indra said to it "Mā ruda" which means "Do not cry". He cut each of the seven pieces again into seven pieces and thus 49 Maruts were born out of the 49 pieces. Since Indra said "Mā ruda", they came to be known as "Maruts".

All these Maruts subsequently became Indra's servants.

After this, Indra with his weapon came out of Diti's body. With joined palms he begged Diti's pardon and explained to her :hat he destroyed the child in her womb since he was destined to be his (Indra's) enemy.

MARUTTA

A wealthy king who lived in Kṛtayuga. Descended from Viṣṇu in the following order :— Brahmā, Marīci, Kaśyapa, Vivasvān, Vaivasvata Manu, Mahābāhu, Prasandhi, Kṣupa, Ikṣvāku, Viṁśa, Kalyāṇya, Khanīnetra, Suvarcas, Karandhama and Marutta.

As soon as Marutta became king he began to perform a Yāga. Money was required for it. He was puzzled as to how to raise funds. Besides, Indra was trying to obstruct the Yāga. At last he consulted Nārada who told him that Bṛhapati's brother Saṁvartaka was performing *tapas* in the forest and if Marutta approached him, he would give him enough money for this purpose. So Marutta went to Saṁvartaka. He advised Marutta to worship Śiva. Accordingly Marutta went to Kailāsa and got plenty of gold by worshipping Śiva and returned with it and began his Yāga. In spite of their efforts, Indra and other gods were not able to spoil Maruta's Yāga. After the Yāga Marutta stored up the surplus wealth in the neighbourhood of Himālayas where his capital was situated.

After the Bhārata Yuddha, Dharmaputra was in need of money to re-establish his administration and for conducting an Aśvamedha Yāga. At that time sage Vyāsa informed him about the gold which Marutta had left in the neighbourhood of the Himālayas. It was by fetching that gold that the Pāṇḍavas conducted their Aśvamedhayāga. (M.B. Aśvamedha Parva Chapters 3-10).

Once Rāvaṇa started on a triumphal tour in his Puspaka Vimāna with his followers. It was at that time that Marutta was performing his famous Yāga. The various gods were also present on that occasion. Alarmed at the sight of Rāvaṇa who was invincible by virtue of a boon he had received, the gods assumed the shape of different animals and birds. Indra became a peacock, Dharmarāja (Yama) became a crow; Kubera became a chameleon; Varuṇa transformed himself into a swan, and so on. Rāvaṇa entered the precincts of the Yajña and said to Marutta :—"Either you fight with me, or else admit defeat from me." To this Marutta replied calmly :—"May I know you are?" Rāvaṇa answered with a smile of contempt :—"I am amused at your strange pretence! Do you mean to say that you do not know Rāvaṇa who is the younger brother of Kubera? There is no one but you in all the three worlds, who does not know me. I have won the Puṣpakavimāna after defeating my elder brother." Marutta retored with bitter irony :— "As a younger brother who has defeated his elder brother, you are certainly a great man. There is no praiseworthy hero equal to you in all these three worlds. Do you brag that you have defeated your elder brother? I do not know whether you have received the boon by your righteous conduct. I have not heard the stories which you have told just now. You wicked fellow, stop there! I don't think that you will return alive!" Saying this Marutta took his bow and arrows and got ready for a fight.

But Saṁvartaka stopped Marutta saying "O King! If you would please heed my advice, do not prepare for a fight here. We heave started "Maheśvarastra". If we do not bring it to a

coclusion, the whole family will come to an end. One who performs this Yāga should not be engaged in a fight. He should not even become a victim to anger. The Rākṣasa (Rāvaṇa) is invincible. Your victory is doubtful." At this, Marutta put down his bow and began to occupy himself again with the affairs of the Yajña. Just then Śukra shouted, "Rāvaṇa has won." The Rākṣasa and their leader Rāvaṇa continued their tour after eating the Maharsis who had place, the Devas resumed their own forms.

MARUTVĀMALA

In South India, at the southern tip of the Sahya ranges, a mountain reputed for medicinal herbs, may still be seen. The mountain is known by the name "Marutvāmal". A legend connected with the origin of this mountain, is given in Uttara Rāmāyaṇa, as follows:

It was the time of the battle between Śrī Rāma and Rāvaṇa. Rāvaṇa's younger brother Vibhīṣaṇa joined the side of Rāma and fought against Rāvaṇa. The enraged Rāvaṇa shot his arrow at Vibhīṣaṇa. In his endeavour to save Sibhīsaṇ, Lakṣmaṇā fell down unconscious. Rāma and his followers discussed how Lakṣmaṇā could be revived. Jāmbavān observed that there was a herb called "Droṇam" in one of the peaks of the Himālayas and if it was brought at once, Lakṣmaṇā could be restored to his senses. Hanūmān flew to the Himālayas immediately. But although he combed the forests there, he was not able to find the herb Droṇam. So he tore away and lifted a whole peak which was full of all kinds of medicinal verbs and returned to Laṅkā. Jāmbavān took the needed herbs from it and deposited the peak at the southern end of India. This is the present Marutvāmala.

MĀSA (S) (MONTHS).

General information. It is believed that everywhere for a year there are twelve months. There are six different kinds of months in force in Bhārata. They are the following:

	Malayālam	*Tamil*	*Arabic*	*Sanskrit*	*English*	*Suriyāni*
1.	Ciṅṅam	Āvaṇi	Muharram	Śrāvana	August	Of
2.	Kanni	Puraṭṭāśi	Safar	Prosṭhapada	September	Īlūn
3.	Tulām	Aippaśi	Yulavan	Āśvina	October	Taśrīnkadim
4.	Vṛścikam	Kārttikai	Utsani	Kārttika	November	Tesrinhroyi
5.	Dhanu	Mārkali	Jamadul Avval	Māgaśīrsa	December	Konūṇkadim
6.	Makaram	Tai	Jamatutsani	Pausa	January	Konunhroyi
7.	Kumbham	Māśi	Rajab	Māgha	February	Śībottu
8.	Mīnam	Paṅkuni	Ṣāvāl	Phālguna	March	Odor
9.	Meḍam	Cittirai	Ramzān	Caitra	April	Nīson
10.	Iḍavam	Vaikāśi	Śavvāl	Vaiśākha	May	Īyor
11.	Mithunam	Āni	Dulhad	Jyeṣṭha	June	Harson
12.	Kartaṭakam	Āṭi	Dulhaj	Āṣāḍha	July	Tommūs

Malayālam months. The months are named based on certain beliefs. It takes twelve months for the earth to go round the Sun once. When the earth passes through the twelve divisions, it faces a separate set of constellations in the universe in each of these divisions. In the month of Ciṅṅam the earth faces a cluster of constellations in the shape of a lion and so

the month is called Simha (lion) or Cinnam. In the next division the earth faces the constellations in the shape of a Kanyakā and so the month was called Kanni. The earth faces next the constellations in the shape of a balance and so the month was called Tulām (Tulā = balance). In the next division the earth faces the constellations in the shape of a scorpion and so the month was called Vṛścikam (scorpion). The set of constellations which faces the earth in the next division is shaped like a bow (dhanus) and so the month got the Dhanu. In the next division the earth faces a set of constellations in the shape of a Makaramatsya (makara-fish) and so the month was called Makaram. Kumbha means a jar and Mīnam means a fish and Meḍam (Meṣa) means a goat and Iḍavam (Ṛṣabha) means on ox. The shapes of the constellations in those divisions are like the things mentioned and the months were so named after them. In the next two divisions the constellations appear as twins and a crab respectively and the months were so called Mithunam (twins) and Karkaṭakam (crab).

MĀSAVRATOPAVASA

Purāṇas mention about the months in which Vratas are to be observed with efficacy and the details are given below :

(1) He who fasts for half a day in the month of Tulām will get children and vehicles in plenty and would become pure.

(2) He who fasts the whole day of the Dvādaśī in Tulām and worships Viṣṇu will get the benefit of making a Sahasragodāna (giving away thousand cows as gift).

(3) He who fasts for one time of the day in Vṛścikam will become a very brave and valorous man and acquire many wives and fame.

(4) All men and women who worship Viṣṇu on the dvādaśī day in Vṛścikam fasting for the whole day will get the benefit of a Godānayajña.

(5) He who fasts for one time a day during the month of Meṣa will get gold, diamonds and pearls in plenty and will be born in a high family in his next birth.

(6) If one fasts the whole of the Dvādaśī day in the month of Meṣa one would get the benefit of cconducting a Puṇḍarīka. (Śloka 7 Chapter 109, Anuśāsana Parva). (7) He who fasts for one time in a day in the month of Mithuna will become very prosperous.

(8) If one fasts the whole day and night of the Dvādaśī in Mithuna and does Trivikrama pūjā one would not only get the benefit of conducting a Gomedyajña but will be able to enjoy sexual pleasures with celestial maidens.

MĀTALI

Charioteer of Indra. Chapter 69 of Vāmana Purāṇa gives the following story about the birth of Mātali.

A child was born to sage Śamīka. It was the time of Devāsura war. A great army of Asuras under the leadership of Andhaka attacked Devoloka and conquered it. In the great battle with Andhaka the Vajrāyudha of Indra broke into two. Indra was thinking of a new weapon for him. Mahāviṣṇu then appered before him and advised him to praise the glory of

Agni. Indra did so and then a divine weapon rose from the fire. Indra flew at the Asuras carrying the new weapon. There was no clever charioteer to drive the chariot of Indra. Still, seated in the golden chariot given to him by the Vayus Indra drove very swiftly against the Asuras. The earth shivered by the din of the chariot-wheels.

When the earth began to quake the sage Śamīka following directions of his wife Tapasvanī placed the child on the ground outside the hermitage. An astrologer had told her that a child would become two if it was placed in an open ground at the time of earthquake. Tapasvinī wanted one more child. As soon as her child was placed on the ground another child identical in every respect with the first one was born by the side of the other. But the second child, as soon as it was born rose up and ran to Indra for driving his chariot.

When the Gandharvas knew he was coming to help Indra, they showered him with brilliance and the child approaching Indra said "Oh, Lord of the Devas, I shall be your charioteer." Indra asked him, "Child, whose son are you? How will you drive my horse? I doubt your competence." The child replied, "I am the son born to Śamīka on the ground. I have been given power and brilliance by the Gandharvas and so I am capable of driving your chariot." On hearing this, Indra accepted him as his charioteer and named him Mātali.

MATŚYA

An ancient country of Puranic fame. The people of this country are called Matsyas. The details available regarding Matsyadeśa from the Mahābhārata are given below:

(1) The Pāṇḍavas wandering through the forests came to Matsyadeśa.
(2) The people of Matsyadeśa in fear of Jarāsandha migrated from the north to the south.
(3) Bhīmasena during his victory march to the east conquered this country.
(4) Sahadeva during his victory march to the south conquered the people of Matsyadeśa.
(5) Matsyadeśa was one of the countries suggested by Arjuna to spend their life incognito.
(6) Virāṭa was the chief of Matsyadeśa during the time of Mahābhārata.
(7) In the Kurukṣetra battle Virāṭa, King of Matsyadeśa, came to the help of Yudhisthira with an Akṣauhinī (army).
(8) The Pāṇḍavas spent a year of their life incognito at the palace of Virata, king Matsyadeśa.
(9) Matsyarajya was one of the prominent kingdoms of ancient Bhārata.
(10) Bhisma slaughtered many soldiers from Matsyadesa.
(11) Droṇācārya killed at a stretch five hundred Matsyas in the great battle.
(12) Karṇa once conquered Matsyadeśa.
(13) The people of Matsyadeṣa were honest and charitable.
(14) Those who were left out among the Matṣyas in the great battle were killed by Aśvatthāmā.

MATSYAKĀLA

A King of Pūruvaṁśa. He was one of the seven celebrated kings known as Girikāputras. The others were : Bṛhadratha, Kuśa, Yadu, Pratyagra, Bala and Vīra. The seven sons were born to Girikā of her attendants. (Chapter 278, Agni Purāṇa).

MATSYAPURĀṆA

One of the eighteen Purāṇas. This Purāṇa was told to Manu Satyavrata by Mahāviṣṇu during his incarnation as Matsyu. There are thirteen thousand slokas in it. For prosperity this Purāṇa should be given as gift on the Viṣuvat day alongwith a golden image of Matsya. (Chapters 2 and 272, Agni Purāṇa)

MAYA

A Dānava king who served Devas and Asuras as their architect and builder.

Kaśyapa Prajāpati, son of Marīci and grandson of Brahmā married the thirteen daughters of Dakṣa. Among them, the first was Aditi, the second was Diti and the third was Danu. Āditeyas were born to Aditi. Daityas were born to Diti and Dānavas were born to Danu. The chief among the sons of Danu was Maya.

Maya was found to be very proficient in the art of architecture even from his boyhood. He worshipped Brahmā in the Himalayas to gain unrivalled skill in architecture Brahmā was pleased and appeared before him. He blessed Maya to become the unequarelled architect of the Devas. Asuras and Dānavas. After that Maya was engaged in building magnificent mansions for Devas and Asuras. He was also anointed King of the Dānavas.

It was a period of friendly co-operation and brotherly relations between Devas and Asuras. Once there was a dancing shown in Devaloka. Maya was also invited to see the performance of the women of Devaloka. All the dancers acquitted themselves creditably. But what attracted Maya most, was the dance of Hemā, the Apsarā woman. Maya and Hemā were mutually attracted and fell in love with each other. The Devas who came to know of this, gave Hemā in marriage to Maya. (Uttara Rāmāyaṇa).

Maya and Hemā went to the valley south of Himavān and built there a city named "Hemapura". While leading a happy life there, two sons, Māyāvī and Dundubhi were born to them. But they had no daughter. So they worshipped Śiva, praying for a daughter.

At about that time, one day, an Apsarā woman, Madhurā, after observing Somavāra Vrata, came to Śiva and did obeisance to him. Pārvatī was not at home at the moment. Fascinated by Madhurā's charm, Śiva embraced her. Pārvatī who came to know of it, cursed Madhurā and turned her into a frog. But she said that after twelve years, the curse would be lifted and she would became a woman again. It was in a well near the place where Maya and Hemā were performing tapas that Madhurā fell as frog. After twelve years, the frog recovered her former shape as a woman. At that time Maya saw her, and taking her to be daughter given to him by Śiva, took her with him to his palace. He gave her the name "Mandodarī". It was this "Mandodarī" whom Rāvaṇa married later.

Besides these three children, Maya had some other sons and daughters. In Devī Bhāgavata, 8th Skandha there is a reference to the Dānava named Bala, the son of Maya, living in Atala, a section of Pātāla. In Kathā Saritsāgara, Madanamañcukālambaka, 3rd Taraṅga we find that Maya had two daughters named Svayamprabhā and Somaprabhā. Of them, Somaprabhā was married by Nalakūbara, the son of Vaiśravaṇa.

Once Kṛṣṇa and Arjuna offered Khāṇḍavavana to Agnideva as a feast. (See under the word "Khāṇḍavadāha"). While Agni was furiously feeding upon the forests, the human and

animal inhabitants in it began to flee from it. Kṛṣṇa and Arjuna shot them down with arrows. At that time Maya was hiding himself in the disguise of Takṣaka. When the flames of fire approached that place Maya left his shelter and rushed out. Śrī Kṛṣṇa aimed his weapon Cakra at him. Crying aloud with fear, Maya ran to Arjuna praying for protection. Arjuna stopped Agnideva and Śrī Kṛṣṇa and thus saved Maya.

From that time, Maya became a loyal follower of Arjuna. After Khāṇḍavadāha, Kṛṣṇa and Arjuna were taking rest when Maya approached them with joined palms and asked Arjuna what he should do in return for saving him from the fury of Kṛṣṇa and the blazing fire. Arjuna replied that he expected no return from Maya for saving his life but wanted only his friendship. Maya was not satisfied. He insisted that Arjuna should accept some service from him as a token of his deep gratitude. On hearing this, Śrī Kṛṣṇa suggested that Maya should build a beautiful palace for the Pāṇḍavas. Accordingly he built a magnificent palace for the Pāṇḍavas at the place called Khāṇḍava-Prastha. (M. B. Sabhā Parva, Chapter 1).

Once Maya sought shelter from Mahāviṣṇu. Viṣṇu offered shelter to Maya and so he build a mansion called "Sudharmā" for all the Devas. It was a building of inexpressible beauty and rare architectural workmanship. The Asuras who became angry with Maya for his alliance with the Devas made preparations to attack him. Alarmed at it, Maya fled southwards with his family and reached Vindhya. There he built a lovely mansion and settled down in it.

In Vālmīki Rāmāyaṇa, Kiṣkindhā Kāṇḍa, 50th sarga also there is a reference to this wonderful mansion which Maya built on the Vindhya mountain. In their search for Sītā, Hanūmān and the other monkeys reached the Vindhya mountain. There they combed the forests and caves to find out Sītā. When they came to the peak to the south west of the mountain, they saw a huge dark cave. They entered it and cautiously moved forward. After a long and tedious walk the monkeys were exhausted with hunger and thirst. When they proceeded a little further, they came across a bright place. There they saw a woman sitting alone, dressed in deer skin and barks of trees. She greeted them and in the course of her talk with the monkeys she told them that the cave was made by the magician Maya and that her name was Svayamprabhā. Her mother was Merusāvarṇī and that she (Svayamprabhā) was entrusted with the task guarding the wonderful mansion. Then she gave them fruits and fresh water.

It was Maya who built three magic dwellings for the three Dānavas, Kamalākṣa, Tārākākṣa and Vidyunmālī.

(i) Mahābhārata, Ādi Parva, Chapter 227, Verse 41 says that Namuci the Dānava was the brothers of Maya.

(ii) Maya had two sons named Sunītha and Sudaṇḍika. They became human beings under a curse.

(iii) In Kathāsaritsāgara Madanamañcukālambaka, 8th Taraṅga we see that Maya was an incarnation of Viśvakarmā.

(iv) At the time when Mahāviṣṇu as Vāmana took the three worlds from Mahābali, Maya joined with other Dānavas and fought against Vāmana.

(v) Once Maya was relaxing with his friends on the Malaya mountain. Knowing about it Maheśvara sent Indra to that mountain. Indra challenged the Dānavas for a fight. In the

battle that followed, Indra killed the Dānava named Pāka. Thus, he got the name, "Pākaśāsana". Indra killed Pura, the son of the Mahābali also in that battle and so came to be known as "Purandara" The remaining Dānavas under the leaderhip of Maya fled to Pātāla. (Vāmama Purāṇa, Chapter 71).

MĀYĀ

A consort of Mahāviṣṇu, Māyā has got a very prominent place in Hindu Purāṇas. The Purāṇas state that this whole universe is unreal, illusory and if we feel it real it is because of the working of this Maya.

How was Maya born? Agni Purāṇa in its twentieth chapter gives a genealogy of Maya. Hiṁsā (injury) is the wife of Adharma (evil). They got two children named Anṛta (falsehood) and Nikṛti (wickedness). From them were born Bhaya (fear), Naraka (hell) Māyā (illusion) and Vedanā (pain). Maya in turn gave birth to Death, the destroyer of all pain produced from Hate or Misery. Mṛtyu (death) produced Vyādhi (disease), Jarā (rogosity), Śoka (sorrow), Tṛṣṇā (desire) and Krodha (anger).

Mahāviṣṇu once told Nārada thus: "There is nothing like living beings an earth. All is an illusion due to Māyā." Nārada requested Mahāviṣṇu to show him that and Viṣṇu took Nārada to the banks of a river and exhibited the wonderful working of Maya. (For details see under Tāladhvaja I).

In the country of Kosala there was a once a Brahmin named Gāthi. He went to the forests and standing there in water in a pond, immersed up to his neck, started doing penance. For eight months he did penance thus and then Mahāviṣṇu appeared before him and asked him what boon he wanted. The Brahmin said he wanted to see Mayadevī. Viṣṇu granted the boon and disappeared.

People wanted to atone for the crime they had committed in installing a Caṇḍāla as their king. They made small firepits throughout the country and started committing suicide by jumping into it. The king lamented that such a mass suicide was due to him and he also made a fire-pit and jumped into it.

The heat of the fire-pit woke him from his day-dream and Gāthi found himself in the pond where he had come to bathe. "What! Who am I? What all roles did I take just now?" There puzzling thoughts filled him and he went back to the Āśrama and started life as usual. One day an old friend of his came to the Āśrama and after the daily routine they lay down to sleep. During their conversation Gāthī asked his friend why he has become fleshless and so lean. Then his friend narrated a story exactly similar to the experiences which Gāthi had in the country of Kīra. He added that to atone for the sin of his association with the Caṇḍālas he was conducting Prayāgsnāna (bath in Prayāga), Japa and Cāndrāyaṇamahāvrata. All those things he explained, made him lean.

Gāthi knew that the story of the guest related to him and he was eager to visit the country of Kīra. When he went to Kīra he saw everything there in the same way as in his dream. Then he realised that it was an exhibition by Viṣṇu of the working of Maya. Gāthi then renounced everything and went into a cave and started doing penance there. After some years Mahā Viṣṇu appeared before him and blessed him. (Jñānavāsiṣṭha).

MĀYĀŚIVA

Māyāśiva Padma Purāṇa gives a story of how once an Asura named Jalandhara approached Pārvatī as Śiva to induce her to surrender to his desires. This Śiva was called Māyāśiva.

A great battle between the *devas* and *asuras* was going on. The *asuras* were winning and the *devas* frightened at the strength of the *asuras* and so Śiva himself entered the battlefield. Jalandhara who led the army the *asuras* found the fight against Śiva very tough and smelt defeat. He decided to cheat Pārvatī, the consort of Śiva, to compensate for his defeat in the battlefield and so making, and *asura* named Śumbha as the chief he left for Kailāsa. Śumbha became a Māyā Jalandhara and continued the fight.

Taking another *asura* named Durvāraṇa, Jalandhara went to a cave in Kailāsa and there changed himself into an exact replica of Śiva. He made Durvāraṇa look like Nandikeśa.

Then they went to top of the mountain where Pārvatī and her companions were staying. Śiva approached Pārvatī on the shoulders of Nandikeśa with wounds all over his body and blood oozing from them. Pārvatī seeing Śiva thus, with tears rolling down her cheeks asked him, "Oh, Lord of the gods what happened to your lordship? Who defeated you in the battle? Why do you weep like a low-bred man?" Māyāśiva took from his body all his ornaments like Vāsuki and gave them to the companions of Pārvatī. When Pārvatī saw the heads of Gaṇapati and Subrahmaṇya in the hands of her husband she cried in bitterness. Śiva told her that all his pārsadas like Maṇibkhadra, Vīrbhadra, Puspadanta, Damana, Dhūmatāmra and Kūsmāṇḍa were killed in the battle. Caṇḍī, Bhṛṅgī, Kirītī, Mahākāla, Śṛṅkhalī, Caṇḍśa and Guptanetra were all killed. Māyāśiva told her that he had picked up the heads of Gaṇapati and Subrahmaṇya found lying in the battlefield. He requested Pārvatī to console him by embracing him. Pārvatī resented the request. She said, "What you say is unfit for the situation. Sexual enjoyment is forbidden in times of misery, fear, meditation, vomiting fever, performing offering to the manes, journey, royal visits, marriage festivities and in the presence of elders and teachers. Why do you make this request to me when I am mourning the death of my sons?

Pretending to be grief-stricken Māyāśiva said "She who does not give sexual pleasure to a man in distress would go to hell. I have no pārṣadas now. I have lost my sons also. I lost my house. Now you also hate me. I am going to my cave. Let me end my life there. Come Nandikeśa, Vajra, we will go.

Hearing this Pārvatī went near him.

At this time there happened a few bad omens in the ocean of milk where Viṣṇu was residing, and calling Garuḍa to his side Viṣṇu asked him to go and enquire about the battle that was going on between the *devas* and *asuras.* To prevent him from being deceived by the magic of the *asruras* Viṣṇu dropped into the mouth of Garuḍa a pill of great potency. Garuḍa reached the battlefield very soon but could not find anything out of the way and so flew to Kailāsa. He did not see Pārvatī firstt but hearing a noise from somewhere else peeped in and saw Māyāśiva. Garuḍa could understand him because of the power of the pill and so flew swiftly back to Mahāviṣṇu and told him what he saw.

Mahāviṣṇu knew that Pārvatī had been deceived by Jalandhara. So he decided to cheat Vṛndā, wife of Jalandhara. Mahāviṣṇu filled with amorous desires, avoiding Mahālakṣmī, covering his head with a yellow scarf and taking the figure of another person by his yogic

powers stepped out of his abode taking Ananta for his company. He went to Durgākānana the abode of Vṛndā. They constructed an *āśrama* there and the wild animals like the lion, tiger, boar, bear and monkey became their diciples taking human from. Then Viṣṇu created mental agony in Vṛndā to attract her to his *āśrama*. Vindā started getting hot and her maids fanned her continuously and anointed her with sandalwood paste. She though of her husband in the battlefield and often fainted. She had a very bad dream. She saw her husband Jalandhara lying wounded on his head, ears and nose, with his body smeared with ashes and his eyes pecked by vultures. She saw Kālī, with her hair lying lose, her face reddened with blood, with a skull in her hand dancing before the body of her husband before starting to eat it. At this moment she was awakened by the music of the Māgadhas and loud chanting of family praises by Kimpurusas. She at once stopped the music and prayers and paid them off. Then she sent word for Pandits to explain the dream she saw. The Pandits said "Devī, this appears to be a dream giving unimaginable fear. To calm the fear give as gifts to Brahmins, diamonds, garments, cows and elephants." Then the Brahmin Pandits sprinkled on her, water made potent by mantras. There was no waning of the fever. Dismissing the Pandits, queen Vṛndā went and sat alone upstairs. She felt the whole palace burning and by the craft employed by Viṣṇu she found living inside the palace unbearable.

She got out of the palace and boarding a chariot drawn by mares she went to her play-garden. The sight of the garden filled with beautiful flowers and celestial maidens where no one else but pleasing breeze could enter made her remember her husband. She then brooded on how to find out Jalandhara, and there also she did not get peace of mind. So she accompanied by her maids started for another garden. That garden gave a ghastly sight with huge trees standing crowded interspersed with black rocks and the place resounding with the roars of lions and tigers. Vṛndā got frightened and she hastened to say "Smaradūtī, I feel frightened. Please drive back the chariot home."

Hearing this Smaradūtī said, "Oh, Devī, I do not know the place. I do not understand the directions also. To which direction am I to drive? The horses look tired. There is no way here. Anyhow let it go as directed by God. If we stay here we will be eaten by man-eaters.

So saying the maid drove the chariot and soon they reached a forest more grisly than the former. It was a forest where great *yogins* lived. There was no light there neither water nor wind. No sound came. Even the sounds of the bells on the horses and the chariot stepped. Vṛndā moaned, "Where are we to go now, maid! There is no peace of mind for me anywhere in this worlds."

Smaradūtī looking ahead cried, "Look Devī, there is a great black mountain in front of us. The horses refuse to move, for they are afraid of it."

Cold with fear the queen stood up from the chariot and keeping her hands on the pearl necklace on her breast jumped out of the chariot. Then a very fierce demon came towards them. He was yellow in colour with three came towards them. He was yellow in colour with three legs, five hands, seven eyes and ears like a tiger's and the shoulders and chin like those of a lion. It was a horrible sight an Vṛndā hid her eyes with her hands and trembled like a plantain leaf. The maid jumping out of the chariot cried aloud "Oh, my queen, help me. This demon is going to eat me." The demon approaching them took the chariot with the horses and

whirled it round in the air. Both the queen and he maid fainted at this exhibition of strength. The demon ate all the horses and then catching hold of the hands of the queen he roared, "If you want your life make me your husband. Your husband has been killed by Śiva in the battle. If you join me you can live for years together without fear. Come on, drink this sweet liquor with flesh". Vṛndā became half dead when she heard that.

At that time Mahāviṣṇu in the guise of an ascetic wearing barks of trees and matted hair appeared before them. A angered look form Viṣṇu sent the demon away from the place. Vṛndā took refuge in the ascetic and the false ascetic said, "I am Devaśarmā, son of Bharadvāja. Renouncing all wordly pressures I have come here to do penance and if it pleases you, you can come and stay in my *āśrama* and do peance. We can go to another forest far away from here". As soon as they reached the *āśrama* Māviṣṇu appeared before her in the figure of Jalandhara. They embraced each other and lived there joyfully for many days. One day at the end of a sexual act Vṛndā saw instead of Jalandhara the ascetic in embrace with her. She was shocked and stood up separated from him. Then Mahāviṣṇu said "Vṛndā, I am Viṣṇu husband of Lakṣmī. Your husband has gone to conquer Śiva and get Pārvatī for himself. I am Śiva also. We appear separate You husband Jalandhara has been killed in the battle. Join with me."

Vṛndā got angry. She cursed Viṣṇu ; she said, "You cheated me by pretending to be an ascetic. Let your wife also be once cheated by a false ascetic." The cursed Viṣṇu disappeared and Vṛndā started penance. Many Gandharva ladies came with temptations to dissuade Vṛndā from continuing the penance. But all such attempts failed and Vṛndā ended her life doing penance. The nymphs showered flowers on her from above and the dead body of Vṛndā was cremated by Smaradūtī and Smaradūtī jumped into the funeral pyre of Vṛndā and gave away her life. The nymphs made an image of her with the ashes from the funeral pyre and floated it on the river Gaṅgā.

Pārvatī did not consent to having any sexual enjoyment with Māyāśiva and she escaped from the place and went to Ākāśagaṅgā and stared doing penance there. One day Pārvatī called her maid Jayā to her side and said "Jayā you go in my dress to Śiva and find out whether he is really Śiva or not. If he kisses you and embraces you he will surely be a *dānava* come in disguise by his Māyā. But if he asks you about my welfare he will be real Śiva. Go and tell me what happens."

Jayā went to Māyāśiva. Jalandhara when he saw her mistook her for Pārvatī and caught hold of her and immediately semen flowed out from him. Jayā returned and told Pārvatī that it was Jalandhara and not Śiva. Pārvatī afraid of Jalandhara hid in a lotus and her companions became beetles sitting on the lotus. In the meantime the guards of the palace finding the queen absent from the place reported he matter to Śumbha fighting against Śiva. He sent Caṇḍamuṇḍas to Jalandhara to inform him of the situation. Jalandhara came back to the battlefield running and took up the fight against Śiva again.

MĀYĀVĪ

An Asura.

Māyāvī was born to the great architect of the Dānavas, Maya, of his wife Hemā, a nymph. Maya fell in love with Hemā when he once found her dancing in Devaloka and the

Devas coming to know of it gave her in marriage to Maya. Maya took Hemā to the southern side of the Himālayas and constructing a city there called Hemapura stayed there happily. They got two sons named Māyāvī and Dundubhi. (Uttara Rāmāyaṇa).

Valorous Māyāvī fought against anybody and everybody. He once challenged Bāli to a fight. But the mighty blows of Bāli were unbearable to him and the feated Māyāvī ran away from Bāli and hid himself in a big cave. Bāli followed him and when he reached the mouth of the cave he posted his brother Sugrīva there with instructions to shut tight the opening of the cave in case he died in the cave in the fight. He said that if blood flowed from the cave the dead person was Māyāvī and if milk flowed from the cave the dead person was Māyāvī and if milk flowed from the cave the dead person was himself. In the cave a great fight ensued in which Māyāvī was killed. But Māyāvī by his powers of magic made the blood that flowed out look like milk for Sugrīva and the latter thinking that it was his brother who was killed shut tight the mouth of the cave and went his way.

MAYŪRADHVAJA

A King of Ratnanagara. After performing seven Aśvamedha Yāgas this king started another Aśvamedha in the Narmadā river valley. The take of protecting the sacrificial horse was undertaken by the King's son Sucitra or Tāmradhvaja. He set out for the conquest of the world with the chief minister Bahudhvaja. On his return, he came across Yudhiṣṭhira's Aśvamedha horse at the city of Maṇipur. The heroic Sucitra encountered Śrī Kṛṣṇa and Arjuna who were leading the horse. After making them unconscious, he entered the city with the sacrificial horse.

When they recovered their senses, Śrī Kṛṣṇa disguised himself as a Brāhmaṇa and Arjuna as a Brāhmaṇa boy and they went to Mayūradhvaja's palace. The king welcomed them respectfully. Śrī kṛṣṇa, in his disguise as Brāhmana told the king that he was coming from Dharmapurī to meet the King's priest, Kṛṣṇa who was to officiate at the marriage of his (Brāhmaṇa's) son. He added that unfortunately on his way through a forest a lion caught hold of his son. Although he prayed to Lord Narasiṁha, the boy could not be rescued. The lion told him that he would release his son, if the Brāhmaṇa persuaded Mayūradhvaja to offer one half of his body as food to the lion.

On hearing the Brāhmaṇa's story, Mayūradhvaja agreed to give half of his body to the lion. Just then his queen Kumudvatī appeared before them and said, "I am the left half (Vāmabhāga) of the king. You may take me and offer me as food for the lion." But the Brāhmaṇa replied that the lion wanted the right half of the king's body.

When the king heared this, he readily agreed to give the right half of his own body. Accordingly, they started cutting his body into two halves. Just then, seeing tears coming down from Mayūradhvaja's left eye, the Brāhmaṇa said:—"I find that you are in great sorrow; I do not wish to accept a fight which is not given whole heartedly." Mayūradhavaja explained that his tears were not caused by pain or sorrow. His left side was disappointed in not being able to of as much service as the right side.

When Śrī Kṛṣṇa heard these words of the king, he resumed his own shape and embraced him and blessed him. After that Mayūradhvaja completed his *yāga* and started with Kṛṣṇa and

Arjuna, taking Yudhisṭhira's sacrificial horse with them.

MEDHĀVĪ

A fierce sage. His father was a sage known as Bāladhi. For a very long me Bāladhi had no children and so, griefstricken, Bāladhi did penance and Medhāvī was born as born as a result of his penance. Even from boyhood the child showed wonderful powers of grasping things and so he was named Medhāvī.

One day in spring, Mañjughosā (Śucismitā), a nymph, was playing with other companions in the Caitrarathodyāna. Medhāvī was doing penance in a place nearby and Mañjughosā fell in love with the sage and she went near him and made love to him by dance and music. Medhāvī was attracted by her and the sage accepted her advances and lived with her for a long time.

One day Mañjughosā sought permission to go to Devaloka. "Wait till daybreak" said the sage. When it was morning the mymph renewed her request and the sage said "Wait till I finish my evening prayers." Hearing this Śucismitā said "Oh, best of Brahmins, how many mornings and evenings have gone by this time! Fifty-five years nine months and three days have gone by since we started living together". The sage then counted the years and found she was correct. The astounding fact that has penance had such a long break made the sage angry and he cursed her and made her into an evil spirit. She begged for pardon and the sage said "If you observe with fasting the Caitrakṛṣṇaikādaśī called Pāpamocinī it will absolve you of all sins and give you release from the curse". (Chapter 48, Part 4, Padma Purāṇa).

MEGHANĀDA

Indrajit, son of Rāvaṇa. (Only portions which were left off under the entry Indrajit are given here.

Kānīna, Rāvaṇi, Māyāvī, Indrajit. The origin of each name is given below:

Son of a virgin. In olden times, once, the Sea of Milk was churned. From it arose a beautiful maiden called Sulakṣaṇā. She became an attendant of Pārvatī and day while bathing in a pond in the garden she sent Sulakṣaṇā to fetch some clothes for her. Śiva who was then in Pārvatī's chamber alone, lost his control when the saw the beautiful Sulakṣaṇā and had intercourse with her. The maid was perplexed and then Śiva assured her that she would give birth to a child only after her marriage.

But when Sulakṣaṇā returned with the dress Pārvatī felt suspicious and she cursed her and made her into a frog and pushed it into that same pond.

Time passed on. Once Maya performed severe penance to please Śiva to get a daughter and Śiva persuaded Pārvatī to release Sulakṣaṇā from the curse and she did so turning her into a beautiful maiden named Mandodarī and Śiva gave her to Maya. Rāvaṇa married her and their first son was Kānīna.

Rāvaṇi.

Son of Rāvaṇa.

Meghanāda.

(One having the sound of thunder). When he was born he made a sound as loud as thunder as so he was called Meghanāda.

Māyāvi. He accepted Śiva as his Guru and learned all the divine arts of magic like Mṛgendrajāla, Brahmendrajāla, Surendrajāla, Mahendrajāla Khagendrajāla, Vāyustambha, Jalastambha, Agnistambha, Ākāśasañcāra, Parakāyapraveśa, Rūpabhedasvīkāra and Tirodhāna. Because he knew all these tricks he was called Māyāvī.

Indrajit. When Rāvaṇa attacked *svarga* he pushed forward too much and so was caught inside an army of the Devas which surrounded him. When Meghanāda saw it he broke the army circle of the *devas* and getting in caught Indra as a prisoner and brought him to Laṅkā. Indra was later released by the name Indrajit meaning "Conqueror of Indra".

Boons. When Rāvaṇa was conducting his world campaign he performed at Nikumbhilā many Yāgas and got from Brahmā many boons. Meghanāda acquired powers which had not been possible for *mānavas, dānavas, vānaras* or *rāksasas* to acquire. He got a Vimāna (divine car) which could travel in all directions, backwards and forwards, up or down. He received an armour against which no weapon would be of any use. He possessed a weapon which would be effective against anything. Above all these, he had the power to remain invisible. He could be killed by only one person of his age who had lived for fourteen years dutifully and virtuously without sleep. Only Indrajit knew about this.

In a battle Māyāvī would show many tricks. If one was found ineffective he would use another. He had in his stock over a thousand such tricks all of which he had acquired with very little effort.

MENĀ.

Wife of Himavān. Beautiful Menā was the daughter of Mahāmeru.

Himavān lord of the mountains and the seat of many minerals and fossils had two daughters of unparalleled beauty and their mother was the lovely Menā, daughter of Mahāmeru and wife of Himavān. (Sarga 35, Bāla Kāṇḍa, Vālmīki Rāmāyaṇa).

Rāmāyaṇa states that Menā had two daughters of extraordinary beauty named Gaṅga and Umā. They were both married by Śiva.

But Vāmana Purāṇa in Chapter 51 states that Menā had three beautiful daughters and a son named Sunābha. Menā's first daughter was Rāgiṇī with red body and eyes and wearing a red dress. Her second daughter named Kuṭilā was white in colour, had lotus eyes, and wore white dress. The third was a girl of enchanting beauty named Kālī. She was blue black in colour with eyes like the blue lotus leaf.

It can be surmised that the Umā of Rāmāyaṇa and Kālī were one and the same person by the following verse in the Amarakośa.

Umā Kātyāyanī Gaurī
Kālī Haimavatīśvarī //

When the statements of the two Purāṇas are taken together Menā should have had four daughters, Gaṅgā, Rāgiṇī, Kuṭilā and Kālī and a son named Sunābha.

MENAKĀ

A nymph of extraordinary beauty. Taking instructions from Indra, Menakā used to entice many sages and destroy their power of penance. There are innumerable stories of this kind in

Purāṇas. Some important events connected with Menakā are given below:

Mother of Pramadvarā. Once Menakā became pregnant by a Gandharva named Viśvāvasu. On the day she delivered she threw the child on the banks of a river and went to Svarga. A sage named Sthūlakeśa who was doing penance nearby took the babe and brought it up. When she grew up she was named Pramadvarā and Uru married her.

Birth of Śakuntalā. When Viśvāmitra was performing penance in the forests, Menakā, under instructions from Indra, went and enticed Viśvāmitra and broke the continuity of his penance. A girl was born to Menakā and became later the celebrated Śakuntalā.

Again with Viśvāmitra. Once again when Viśvāmitra was performing penance in Puskaratīrtha, Menakā approached him and again Viśvāmitra fell in love with her and they lived together for ten years. Then one day Viśvāmitra realised his folly and leaving her went again to the forests for penance.

(i) When once Durvāsas visited Devaloka it was Menakā who presented him with a flower garland. This incident led to the churning of the milk ocean at a later period.

(ii) Menakā was one among the six prominent celestial maidens. Urvaśī, Pūrvacitti, Sahajanyā, Menakā, Ghṛtācī and Viśvācī are the six.

(iii) Menakā attended the Janmotsave of Arjuna and sang on the occasion.

(iv) Menakā was a dancer in the court of Kubera.

(v) Menakā once gave a music performance in he court of Indra in honour of Arjuna.

MEPPATTŪR NĀRĀYAṆA BHAṬṬATIRI

A Sanskrit poet who lived in Kerala.

It is believed that this poet lived during the period from 1560 to 1648 A.D. He was born in the village of Kurumāttūr in Malabar district. The illam (house of nambūtiris) which became famous by his birth was a mile to the east of the Bhagavatī temple, Candanakkāvu, which itself is situated just two furlongs to the north of the wellknown Tirunāvāya temple. Meppattūr illam became impoverished an was merged with another illam of name Maravañceri Tekkeṭattu.

Nārāyaṇa Bhatttair had a brother named Mātṛdatta. He was younger to Nārāyaṇa and his work was to take down the verses which Nārāyaṇa composed. Meppattūr (Nārāyaṇa is more wellknown under the name of his illam) studied under different preceptors. His father taught him Mīmāṁsā and such other subjects. He studied Veda under Mādhavācārya and Tarka under Dāmodarācārya. Acyuta Pisāroṭi taught him Vyākaraṇa. The poet became a rheumatic patient in his old age and he stayed in the Guruvāyūr temple worshipping the deity there. His famous work Nārāyaṇīyam was written sitting in the temple of guruvāyūr and the mandapa (raised dais) where he sat and wrote is even now preserved for pilgrims to see. He took hundred days to write the Nārāyaṇīyam.

It is not yet known how many books Meppattūr had written but the following have been recognised as definitely written by him: (1) Nārāyaṇīyam (2) Śrīpadasaptati (3) Guruvāyupureśastotram (4) Gośrīnagaravarṇanam (5) Māṭamahīśpraśasti (6) Śailābdhīśvara-praśasti (7) Sūktaślokas (8) Āśvalāyana kriyākrama (9) Prakriyāsarvasvam (10) Dhātukāvyam (11) Apāṇinīyaprāmāṇyasādhanam (12) Mānapariccheda of Mānameyodaya (13) Tantravārttikanibandhana (14) Rājasūyam (15) Dūtavākyam

(16) Pāñcālīsayaṁvaram (17) Nālāyanīcaritam (18) Sundopasundopākhyānam (19) Subhadrāharaṇam (20) Kaunteyāsṭakam (21) Kirātam (22) Kailāsavarṇanam (23) Matsyāvatāram (24) Nṛgamoksam (25) Niranunāsika or Śirpaṇakhāpralāpa (26) Rāksasotpatti (27) Ahalyāmoksa (28) Bālakāṇḍa story (29) Daksayajña (30) Tripuradahana (31) Asṭamīcampū (32) Svāhāsudhākaram (33) Koṭiviraham.

MERUDĀNA

Merudānas (gifts of heaps like Meru) are all very effective and productive of good results. The Merus for the dānas are the following:

(1) *Dhānyamera.* A dhānyameru or a thousand droṇas of Dhānya (grain) is consider the best; a dāna of half that quantity (*i.e.* 500) was fair and half of the latter, the worst.

(2) *Lavaṇameru.* A dāna of sixteen droṇas of lavaṇa (salt) is considered to be Uttama (best) ; with half of that as Madhyama (fair) and with half of the latter as Adhama (worst).

(3) *Guḍameru.* One with ten bhāras of guḍa (jaggery) is considered Uttama; with half of that as Madhyama and with half of the latter as *adhama.*

(4) *Svarṇameru.* A svarṇameru with a thousand palas of Svarṇa (gold) is considered utttama; with half of that as *madhyama* and with half of the latter as *adhama.*

(5) *Tilameru.* One with ten droṇas of tila (gingelly) is considered Uttama; with half of that as *madhyama* and with half of the latter as *adhama.*

(6) *Kārpāsameru.* A Meru with twenty bhāras of Kārpāsa (cotton) is considered Uttama; with ten as *madhyama* and with five as *adhama.*

(7) *Ghṛtameru.* One with twenty jars of ghṛta (ghee) is Uttama; with ten, *madhyama* and five, *adhama.*

(8) *Rajatameru.* One with ten thousand palas of silver is deemed Uttama; with half of that as *madhyama* and with half of the latter as *adhama.*

(9) *Śarkarāmeru.* One with eight bhāras of sugar is deemed Uttama; with half of that as *madhyama* and with half of the latter as *adhama.* (Chapter 210, Agni Purāṇa).

MITHI (MITHI JANAKA)

Son of King Nimi. The sixth chapter of Devī Bhāgavata gives the following story about the birth of Mithi.

There was once an emperor of great renown in the line of Ikṣvāku named Nimi. He was the twelfth son of the celebrated Ikṣvāku and was devoted to the welfare of his subjects. He was a very honest, virtuous, righteous and good-natured man of a charitable disposition. The agrahāra (village where Brahmins reside) named Jayantapura near the Āśrama of Gautama Maharsi was constructed by this emperor. This emperor of a Rājasic mind decided to perform a *yāga* which would take years for its conclusion and in which land was to be given as gifts. He went to his father Ikṣvāku, and took permission from him to conduct the *yāga.* He made all preparations for the yāga. He made all preparations for the *ygā.* He invited Bhṛgu, Aṅgiras, Vāmadeva, Pulastya, Pulaha and Ṛcika all of whom were well-versed in the Vedas and were worthy of being priests in a Yāga of the kind he was conducting. He then went and invited his

Kulagura (family and preceptor) Vasiṣṭha for the Yāga. But Vasiṣṭha had to officiate at a Yāga conducted by Indra and so he commanded Nimi to postpone the Yāga by five hundred years. Nimi did not act according to it and he performed the Yāga with the help of the other sages and completed it successfully. After five hundred years when the Yāga of Indra came to a close, Vaiṣṭha came to see Nimi. Nimi was asleep then and the servants in the palace hesitated to go and inform him of the arrival of the sage. Vasiṣṭha got angry and cursed him and made him Videha (without body). At once the body of the King fell to the ground and the soul got out of it. But before the soul separated from the body Nimi cursed Vasiṣṭha also and separated his soul from his body. Vasiṣṭha was again as the sons of Mitrāvaruṇas.

The other sages present there took the lifeless body of Nimi and after sacrificial ceremonies and worship of gods started to churn to brilliance was born out of it. Because he was born by Mathana (churning) he was named mithim. Because he was born from his father (Janaka) he was called Mithijanaka and because he was born of Nimi, a Videha, he was called Videha also. The country which was ruled by Mithi got the name of Mithilā. It is the country of Sītā.

MITHILĀ

A celebrated country of ancient Bhārata. This is situated on the north-eastern side of Bhārata. Its modern name is Tirhut. Mithilā was ruled by the renowned Janaka Kings. See under Mithi to know how the country got the name Mithilā.

Mithilā was the capital of the extensive country of Videha. Successive generations of Janaka ruled the country. Mithilā was noted more for its sāttvic virtues than for the pomp and glory of kings. Everyday on the protruding breasts of an idol of Rājasa-rājalakṣmī (embodiment of royal prosperity) bhasma (ashes) and candana (sandalwood paste) would be smeared. In the middle of Tretāyuga Videha was ruled by a Janaka who brought fame and prosperity to the successive disposition he was a Nityabrahmacārī (observing celibacy throughout life) and his wife a disciple of Maitreyī and well-versed in Advaitavedānta was a Nit abrahmacāriṇī.

Videha grew prosperous with agricultural wealth by hardwork put up by peasants and divine wealth by the virtuous deeds of the king and the people. Agriculture was given importance, so much so that the royal emblem itself was the figure of a plough. Rains were there in season and in plenty because of the *yāgas* conducted properly by the King. (Bālakāṇḍa, Kamba Rāmāyaṇa).

(i) Once Pāṇḍu, father of the Pāṇḍavas, attacked this country and conquered it.
(ii) Śrī Kṛṣṇa, Arjuna and Bhīma once visited this country when they were on their way to Magadha from Indraprastha. (Śloka 28, Chapter 20, Sabhā Parva).
(iii) Karṇa once conquered and captured the country of Mithilā.
(iv) Sītā was born in Mithila. (Vana Parva).
(v) Because she was born in Mithilā she is known by the name of Maithilī.
(vi) Once Mithilā was ruled by a King called Dharmadhvaja. Hearing about his great Dharmajñāna (knowledge about virtues and duties) a female ascetic named Sulabhā visited him in the guise of a beggar woman. (Śloka 4, Chapter 320, Śānti Parva).
(vii) Śuka the great sage, with the permission of his father Vyāsa came to Mithilā and took Dharmopadeśa from King Janaka.

MLECCHA

A tribe of people of ancient India. This tribe was born from the tail of the celestial cow Nandinī, kept by Sasistha for sacrificial purposes when there was a fight between Viśivāmitra and Vasiṣṭha. Mahābhārata gives the following information regarding them.

(1) The mlecchas who spring up from the tail of the celestial cow Nandinī sent the army of Viśvāmitra flying in terror .
(2) Bhīmasean defeated the mlecchas living in the coastal regions and took from them several valuable diamonds as tax.
(3) The mlecchas living in the coastal area were once defeated by Sahadeva, one of the Pāṇḍavas.
(4) Nakula also once defeated the mlecchas.
(5) Bhagadatta was the king of the mlecchas.
(6) Bhagadattta accompanied by the mlecchas living on the coasts attended the Rājasūya of Yudhisṭhira.
(7) Different tribes of mlecchas will be born on earth at the beginning of the ear of Pralaya.
(8) Kalkī, the incarnation of Viṣṇu, will destroy the mlecchas who are found everywhere in the world.
(9) Karṇa during his world campaign conquered many mleccha countries.
(10) A place of habitation in Bhārata is called Mleccha.
(11) Aṅga, a mleccha warrior was killed in the battle by Bhīmasena.
(12) Once the mlecchas attacked Arjuna with arrows. Arjuna killed the hairy soldiers.
(13) Sātyaki killed many mleccha soldiers in the great war.
(14) Nakula killed Aṅga, a mleccha king.
(15) Arjuna had to face a great army of mlecchas to protect the Yāgāśva.
(16) The wealth that remained in the Yāgaśālā of Yudhisṭhira after the distribution as gifts to Brahmins was taken away by the mlecchas.
(17) The mlecchas drove angered elephants on to the army of the Pāṇḍavas.

MOKṢA

Mokṣa means liberation and is generally meant to convey the meaning of the deliverance of the soul from recurring births. The Jīvātma enshrined in the body has the delusion that it enjoys or suffers happiness or woe. In truth it neither suffers nor enjoys any thing It is detached from all. It is the Supreme Being (Parabraliman). When Jīvātmā deserts its woes it gets makes *i.e.*, Jīvātmā gets merged with Parmātmā. When once Jīvātmā merges with Parmātmā, Jīvātmā is devoid of happiness or owes. It need not be enshrined in any body. A Jīvātmā getting released from one body joins another new body and thus a Jīvātmā in succession enter thousands of bodies and each time without knowing the absolute Truth laments over its owes. In the words of a Ṛṣi it is explained thus : "Jīvātmā, which is bliss in itself living in births searches for bliss in itself living in births after births searches for bliss elsewhere just as a person wearing a golden necklace round his neck searches for the same elsewhere." The passage of Jīvātmā from one birth to another and the bodies that enshirne it each time constitutes

the worldly life. When once a Jīvātmā thus involved in Saṁsāra (mundane existence) gets real knowledge, the knowledge that Jīvātmā and Paramātmā are one and the same, then that Jīvātmā gets final emancipation, liberation from recurring births. It merges with Brahman. This is called Makes.

MṚTASAÑJĪVANĪ

This is a medicinal verb to give life to those who are dead. When in the Rāma-Rāvaṇa battle Lakṣmaṇā and others fell dead, Śrī Rāma wanted Mṛtasañjīvanī to be brought to revive them back to life. Jāmbavān the oldest among the monkey warriors then instructure Hanūmān to get it from the mountain Mahāmeru explaining to him the way to reach there. He said : "If you go a hundred yojanas (1200 Kilometres) from here to the north you would reach Rāmeśvara the southernmost point of Bhārata. From there if you go to the north another thousand yojanas you would reach the Himālayas which is the northern-most point of Bhārata. Himavān is thousand yojanas high, two thousand yojanas wide and is long enough to reach the two oceans on the east and the west.

On that mountain is the marriage-dais of Pārvatī and Parameśvara and you will find places where Parameśvara had sat for practising penances. On the northern side under a big Kūvala tree lies Kāmadhenu. This cow gives milk to the sages and tourists who go there.

Nine thousand yojanas to the north of this there are two mountains named Hemakūṭu and Ratnakūṭa. The centre of that is Ṛsabhavarsa. On a big Kāraskara tree there will be hanging a king with his face downwards after being cursed by the sage Durvāsas. He will be released from the curse by you. If one eats the fruits of this tree one will be free from greying of hairs and religiosity.

If you go farther north from Hemakūṭa you will reach the mountain Nisadha. There is a lake there. If one bathes there one will be granted all prosperity by Lakṣmīdevī. Farther to the north is situated Mahāmeru. The greatness of this mountain is indescribable.

Mahāmeru has got four supporting mountain pillars named Mandara, Merumandara, Supārśva and Kumuda. The abode of the three deities is on the top of this mountain. On a peak in the centre is living Brahmā with his wives Vāṇī, Gāyatrī and Sāvitrī as creator of the universe. This place is called Satyaloka and to the west of it is Śrī Vaikuṇṭha the abode of Mahāviṣṇu. Mādevī and Bhūdevī are his two wives. He is the god who protects us all. To the east of Satyaloka is Kailāsa, the abode of Śiva. He lives there with his wives Gaṅgā and Pārvatī and sons Gaṇeśa and Śubrahmaṇya. To the south of Satyaloka is the city Saṁyamanī the abode of Yamadharmarāja. He lives there with his wife Kālinī and sons Viḍava, Mahimā and Dīpaka. To the east of this is the wonderful Devaloka. There lives Indra, his wife Śacīdevī and son Jayanta with thirty-three crores of Devas. Celestial nymphs like Urvaśī, Rambhā and Tilottamā live there. Kāmadhenu, the Kalpa tree, Airāvata, Uccaiśśravas, and Cintāmaṇi are all there. You will find Amarāvatī the Capital of Indra and Sudharmā his court there.

On the northern side of Meru is a tall Aśvattha tree. To the north of that is the Nīlamahāgiri (the great blue mountain). Kaśyapa has installed a deity named Śvetavarāhamūtir there. Beyond that is the Ṛsabhādri (ox-shaped mountain). It is believed that a divine ox became a mountain there. Its two horns are like to peaks. This mountain contains many

divine medicines of which Śalyaharaṇī, Viśalyakaraṇī, Sandhānakaraṇī and Mṛtasañjīvanī are the most important.

Once the Asuras defeated the Devas. Then Parameśvara and Mahāviṣṇu gave the Devas these four medicinal herbs. They planted them here and watered them from the Milk-sea. Around these precious plants stand guard the Pārsadas of Śiva and the Discus Sudarśana of Viṣṇu." (Yuddha Kāṇḍa, Kamba Rāmāyaṇa).

There is another statement in the mahābhārata that Sañjīvanī is an art, the use of a mentra. Śukrācārya by this art brought to life all the *asruas* killed in a war with the *devas.* (Śloka 8, Chapter 76, Ādi Parva). Again Śukrācārya brought to life three time his disciple Kaca whom the *asuras* killed three times. Śukrācārya taught the art of Kaca.

MṚTYU

The goddess of Death. Agni Purāṇa gives details about the birth of Death. Hiṁsā was the wife of Adharma. They got a son named Anṛta and a daughter named Nikṛti. From the were born Bhaya, Naraka, Māyā and Vedanā. Of these Māyā gave birth to Mṛtyu, the destroyer of matter.

Mṛtyu has been described both as a god and goddess in Mahābhārata. The statements regarding Mṛtyu as a deva are as follows :

(i) Three sons were born to Nikṛti, wife of Adharma. Once of them was Mṛtyu. Mṛtyudevas has neither wife nor children because he is the destroyer of all. (Śloka 54, Chapter 66, Ādi Parva).

(ii) Once the son of an old Gautamī was bitten by a snake. A hunter seeing it rushed to kill the serpent but Gautamī objected to it. She advised him that it was sin to injure any living being. The serpent then said, "It is not my fault that I bit the boy. I was persuaded by the god of death there then. The confirmed the snake's statement and added that God had programmed all events beforehand and the boy's death was not due to any mistake on anybody's part. (Śloka 50, Chapter 1, Anuśāsana Parva).

(iii) Once Mṛtyu followed the King Sudarśana, but Mṛtyudeva had to withdraw after accepting defeat because the king had been living a virtuous life of high standard.

The statements regarding Mṛtyu as a goddess are the following:

(1) This devatā was born from the body of Brahmā in the shape of a woman. (Śloka 17, Chapter 53, Droṇa Parva).

(2) Brahmā gave the work of destruction to Mṛtyu. When she got that work she wept aloud. (Śloka 21, Chapter 257, Śānti Parva).

(3) The goddess of Mṛtyu once did severe penance. (Śloka 17, Chapter 54, Droṇa Parva).

(4) Brahmā assured the goddess of death that any destruction by her would not be deemed as a sin. (Śloka 44, Chapter 54, Droṇa Parva).

(5) The terrible strength of Mṛtyudevatā is described in Chapter 819, Śānti Parva, Mahābhārata.

MUCUKUNDA

A celebrated king of the solar dynasty.

Descending in order from Viṣṇu—Brhmā — Marīcī — Kaśyapa — Vivasvān — Vaivasvata Manu — Ikṣvāku — Śaśāda — purañjaya (Kakutstha) — Anenas — Pṛthulāśva — Prasenajit — Yuvanāśva — Māndhātā — Mucukunda.

Māndhātā got three sons named Ambarīṣa, Mucukunda and Purukutsa and fifty daughters and all the fifty were married to a sage named Saubhari.

(i) Mucukunda had a daughter named Candramukhī. She was married to Sobhana, son of Candrasena. Once, when Śobhana came to his wife's house it was Ekādaśī day and all were observing fasting and so Śobhana also did so. The next day Śobhana was seen lying dead. The sould of Śobhana went to the valley of the mountain of Mandara and started enjoying heavenly bliss. One day a pilgrim from the country of Mucukunda named Somaśarmā met the soul of Śobhana and coming to know that it was that son-in-law of their king he started making enquiries about him. Śobhana then said that all him. Śobhana then said that all his happiness was due to his observing the Ekādaśī Vrata. On hearing the gladdening news about her husband Candramukhī became happy. (Chapter 61, Bhāga 1, Padma Purāṇa).

(ii) This Rājarṣi shines in the court of Yama.

(iii) Once being greatly pleased with him Kubera offered him all the worlds as gift. But Mucukunda refused to accept it saying that he would enjoy only what was earned by him by his own efforts.

(iv) Once Mucukunda just to try the might of Kubera attacked him. The demons sent by Kubera defeated him. He mediated on Vasiṣṭha and he was able to defeat the army of *asuras* of Kubera.

(v) Once Paraśurāma gave dharmopadeśa (Instructuion on marality, piety etc) to Mucukunda.

(vi) Once the King of Kāmboja gave him a sword and he gave that sword to Marutta.

(vii) He believed in making gifts of cows.

(viii) Mucukunda hated eating flesh.

(ix) Mucukunda is listed among those kings who are worthy of being remembered morning and evening .

MUKTĀPHALKETU

A Vidyādhara youth. The story of this young man who was born to kill Vidyuddhvaja, a fire-brand of an *asura*, is told thus in Kathāsaritsāgara.

An eminent *asura* of name Vidyutprabha performed penance to propitiate Brahmā to get a son. As a result of the blessings of Brhamā he got a son invincible to the Devas. He was named Vidyuddhvaja. Even from boyhood he was very brave and daring. Once when he saw some demons standing guard to protect the *asura* family he said "At present our country is being protected by the hands of others. I shall, therefore, perform penance and obtain boons to remove this disgrace. I will conquer our enemies." Vidyuddhvaja went straight to the forests and performed penance to propitiate Brahmā. When the austerities became severe, Vidyuddhvaja observed fasting without break and the whole world became excited due to

anxiety. So Brahmā appeared before him in person and gave him many divine weapons like Brahmāstra. For Brahmāstra the only counter-missile was Pāśupata and so Brhamā warned him that it should be used only when it was found absolutely necessary.

Vidyuddhvaja became arrogant with the possession of such divine weapons and started for Indraloka with his father and his army to conquer Indra. He knew that Indra was ready to face him with a big army headed by Candraketu and Padmaśekhara.

The balle that ensued was very grim. Even Brahmā and Rudra came to see the fight. In a combat with Indra, Vidyutprabha was killed. Vidyuddhvaja saw his father killed, got furious and sent Brahmāstra against Indra who in turn opposed it with Pāśsupata. Vidyuddhvaja fainted. Devas sounded the trumets of victory and left the place.

After sometime Vidyuddhvaja awoke from the swoon and lamented thus to those of his men who were around :— "My tapobala (strength resulting from penance) was of no use. I have decided to die fighting against Indra. I do not want to return to a country where my father is not alive. On hearing this his aged minister pointed out to him his mistake in haivng used there Brahmāstra untimely.

Vidyuddhvaja decided to attain more powers and so he went to the base of the Himālayas to perform penance to propitiated Śiva. Pleased at his penance of five thousand years Śiva appeared in person and asked him to name the boon he wanted. Vidyuddhvaja demanded "I must be able to kill Indra in a battle." Śiva granted him the boon.

Viddyuddhvaja once again attacked Indra with a huge army. In the fierce battle that followed Indra fell down fainting by the weapons of Vidyuddhvaja. At once a voice from the air commanded, "Take away Indra from the battlefield. It is dangerous to keep him there" Vāyu came and carried him away swiftly. When Indra awoke from fainting he went to Brahmaloka with all the other *devas.*

Vidyuddhvaja established himself in Amarāvatī, the capital city of Indra and lived there enjoying his life as Indra. In the meantime Candraketu, king of the Vidyādharas was sitting in Vāyuloka musing thus, "How long should we remain thus displaced from our position! There is no waning of the power of Vidyudhvaja. My friend Padmaśekhara, King of Gandharvas, has gone to Śivapura to perform penance. I do not know whether he has blessed by god. Anyhow I will act after hearing from him."

As his musings came to an end Padmaśekhara himself appeared before him and said: "I have come to tell you the glad news that Śiva told me. Śiva said "Son, do not grieve. You will get your country back. You will get a son and a daughter. They will be top-ranking men in all activities. The husband of your daughter will kill Vidyuddhvaja.

A happy Candraketu went to Kailāsa with his wife Muktāvalī and started penance. Padmaśekhara went and mentioned to the *devas* all that had happened. The *devas* then went to Mahāviṣṇu and told him of the boons which Vidyuddhvaja had received from Śiva and how he was ruling Indraloka then. After hearing them patiently Viṣṇu said that only Śiva could do anything in that matter. They all then went to the temple of Siddhīśvara and sat there meditating on Śiva.

In the meantime Bhagavān appeared before Candraketu and blessed him and said he would get a very valorous son who would kill Vidyuddhvaja and restore Devaloka to the

devas. But after that he would be born as a man on earth by a curse. Padmāvatī daughter of a Gandarva King, would by the strength of her penance release him from the curse and help him to get his original state as a Gandharva. He would then marry Padmāvatī and remain as emperor of the Vidyādharas for ten Kalpas together. Candaraketu and wife came back to Vāyuloka.

At this time Śiva appeared in person to those sitting in the temple of Siddhīśvara and said that a son would be born to Candraketu from a part of his and that valorous youth would kill Vidyuddhvaja. Muktāvalī wife of Candraketu became pregnant at that time and soon delivered a son. He was named Muktāphalaketu. Even from boyhood he became an ardent devotee of Śiva and started performing penance to propitiate Śiva. Śiva appeared before him and gave him the secrets of many techniques in archery.

MŪNNU (THREE)

The importance of the number three is indurated below:

(1) *Agnitraya (Three agnis).* The three agnis are aksiṇa, Gārhapatya and Āhavanīya. Of these the first is in the shape of a semi-circel, the second in the shape of a full circle and the third, a square.

(2) *Adhamatraya.* (Three kinds of low people). The three classes of people who are considered to have a very low position in society are the wifeless, sonless and servantless ones.

(3) *Abhijātavihitatraya.* (Three dealings with men of equal nobility). The three important dealings which should be had with only people of equal nobility are alliance, marriage and litigation.

(4) *Abhinayatraya.* (Three kinds of acts). The three kinds of acts are the Hastābhinaya (actions with the hand), Āṅgyābhinaya (actions with gestures) and Rasābhinaya (actions with expressions of sentiment).

(5) *Avasthātraya.* Man lives always in any one of the following states : Wakefulness, Dreaming and Sleep.

(6) *Avasthābhedatraya.* The three different forms in which matter exists are as Ghana, (solid) Drava (liquid) and Vātaka (gas).

(7) *Āsanatraya.* Three kinds of important postures are Vīrāsana, Padmāsana, and Svastikāsana.

(8) *Ltivṛttaraya.* The three kinds of plots in a story are Prakhyāta, Uptādya and Miśra.

(9) *Ṛṇatraya.* The three different kinds of debts of man are Deva-ṛṇa (debts to ṛṣis).

(10) *Esaṇātraya.* Esaṇā means desire. The three kinds of esaṇās are Putraisaṇā (desire for children), Vittaisaṇā (desire for wealth) and Dāraisaṇā (desire for wife).

(11) *Karaṇatraya.* The three instruments of action are mind, speech and body.

(12) *Karmatraya.* The three actions are Sṛṣti (creation), Sthiti (maintenance) and Saṁhāra (destruction). Yāga, Vedapathana and Dharma also form one Karmatraya.

(13) *Karmakāraṇatraya.* The three kinds of causes of action are knowledge, what is to be known and what has already been known (Jñāna, Jñeya and Jñātā).

(14) *Kālatraya.* Past, present and future are the three divisions of time.

(15) *Kāvyatraya.* Gadya (prose), Padya (verse) and Miśra (combination of gadya and padya) are the three different constituents of literature.

(16) *Kāvyaguṇatraya.* The three chief qualities of poetic compositions are Prasāda (clearness of style), Mādhurya (sweetness of style) and Ojas (force of expression).

(17) *Kāvyopādhitraya.* The three main attributes of poetic compositions are Vastu (plot), Rīti (diction) and Rasa (sentiment).

(18) *Gandharvadharmatraya.* The three duties assigned to a Gandarva are Pūjyasevā (serving venerable people worthy of worship), Nṛtyagītavādyaparijñāna (study of dance, music and instrumental music) and remaining devoted to Saraswatī (goddess of learning).

(19) *Guṇatraya.* The three distinguishing properties of nature (guṇas) belonging to all created beings are Sattvaguṇa, Rajoguṇa and Tamoguṇa. The three good qualities (guṇas) of Man are Satya (truth), Sadācāra (good conduct) and Lajjā (modesty). The three results or benefits (guṇas) to which man aspires are Dhana (wealth), Kirti (fame) and Svarga (heaven).

(20) *Gurutraya.* The three gurus are Mātā (mother) Pitā (father) and Ācārya (preceptor). Guru, Paramaguru and Parameṣṭhiguru are also three Gurus.

(21) *Tāpatrayas.* The three kinds of miseries (which human being have to suffer in this world are Ādhyātmika (of the body and mind), Ādhibhautika (inflicted by animals) and Ādhidaivika (by fate). The other three tāpas (agonies) are Anaksarajñasambhāṣaṇa (conversing with illiteratre persons), Duṣprabhusevana (serving arrogant masters) and Lambapayodharāliṅgana (embracing women with hanging breasts).

(22) *Tauryatrika.* The three constituents of triple symphony are Dance, Music and Instrumental music.

(23) *Jatitraya.* The three distinguishing types of all created beings are Uttama (best), Madhyama (mediocre) and Adhama (worst).

(24) *Doṣatraya.* The disorders of the three humours of the body are Vāta (wind), Pitta (Bile) and Kapha (phlegm). Avyāpti, Ativyāpti and Asambhava are also three doṣas (fallacies).

(25) *Tripuṭikās.* Jñātā (knower), Jñāna (knowledge) and Jñeya (the object of knowledge) are the three puṭikās. Subject, predicate and object are also three puṭikās.

(26) *Tṛipuras.* The three demons who always formed a group are Tārakāksa and Vidyunmālī.

(27) *Tribhuvana.* Svarga (heaven), Bhūmi, (earth) and Pātāla (Netherworld) are the three buvanas (worlds).

(28) *Trimadhura.* The three sweet things are honey, sugar and Kadalī (plantain fruit).

(29) *Trimūtis.* The three Mūrtis (deities) are Brahmā, Viṣṇu and Maheśvara.

(30) *Triliṅga.* The three Liṅgas (genders) are Pulliṅga (masculine), Strīliṅga (feminine) and Napuṁaka (neuter).

(31) *Triloka.* The three worlds are Manusyaloka (world of men), Pitṛloka (world of the Manes) and Devaloka (world of the gods).

(32) *Trivarga.* The following groups of three are classed as Trivargas (a) Dharma (Virtue), Artha (wealth) and Kāma (desire). (b) Vṛddhi (increase) Sthāna (same position) and

Kśaya (decrease). (c) Sattva, Rajas and Tamas.

(33) *Pralayatraya.* The three pralayas (floods) are Naimittika (flood due to rains in and out of season) Prākṛtapralaya (floods arising out of saṁvarttāgni) and Ātyantikapralaya (floods due to heavy rains).

(34) *Trividhayajñas.* Yajñas are of three kinds. Karmayajña, Upāsanayajña and Jñānayajña. There are six divisions in Karmayajña namely, Nityakarma, Naimittikakarma, Kāmyakarma, Ādhyātmikakarma, Ādhidaivikakarma and Adhibhautikakarma. For Upāsanayajña there are nine divisions namely, Nirguṇopāsana, Saguṇopāsana, Bhūtapretopāsana, Mantrayogavidhi, Aṣṭāṅgayogavidhi, Layayogavidhi, Rājayogavidhi, Avatāropāsana and Maharṣidevopāsana. Jñānayajña has got three divisions namely, Manana, Nididhyāsana and Śravana.

(35) *Trivṛtti.* Vaidarbhī, Pāñcālī and Gauḍī are the three Kāvyavṛttis.

(36) *Triveda.* The three Vedas are Ṛgveda, Yajurveda and Sāmaveda.

(37) *Triśakti.* The three kinds of powers are, power of wealth and position, power of endeavour and power of good counsel (Prabhuśakti, Utsāhaśakti and Mantraśakti).

(38) *Triśarīras.* The three bodies or physical adjuncts of a soul are Sthūla, Sūkṣma and Kāraṇa and the three bodies of Paramātman are Īśa, Sūtra and Virāt.

(39) *Trisandhyās.* Prabhāta (morning), Madhyāhna (midday) and Sāyāhna (evening) are the three Sandhyās (union of two divisions of time).

(40) *Dūsaṇatraya.* Vāta, Pitta and Kapha are the three dūsaṇas (disorder of the humours in a body).

(41) *Nāḍītraya.* The three nāḍīs of the body are Iḍā, Piṅgalā and Suṣumnā.

(42) *Purusatraya.* The three classes of men are Uttama (best), madhyama (mediocre) and Adhama (lowest).

(43) *Pramāṇatraya.* The three kinds of means of valid knowledge are Pratyakṣa (what can be seen), Anumāna (what can be logically inferred) and Āgama (Verbal Testimony).

(44) *Brahmalaksaṇatraya.* Śuddha, Śiva and Śānta are the three Brahmalaksaṇas.

(45) *Munitraya.* The celebrated trio of sages are Pāṇini, Patañjali and Kātyāyana.

(46) *Yogatraya.* The three kings of yogas are : Jñānayoga, Bhaktiyoga and Karmayoga.

(47) *Rititraya.* The three rītis are Vaidarbhī, Pāñcālī and Gauḍī.

(48) *Rūpakatraya.* Nāṭya, Nṛtya and Nṛtta are the three rūpakas.

(49) *Vaiśyavṛttitraya.* The three duties of a Vaisya are Kṛs (agriculture), Paśupālana (Breeding of cattle) and Vāṇijya (trade).

(50) *Śaraṇatraya.* Buddha, Dharma and Saṅgha are the three Śaraṇas.

(51) *Siddhitraya.* The following groups of three are considered to be Siddhitrayas. (a) Karmasiddhi, Yogasiddhi and Jñānasiddhi. (b) Aiśvaryasiddhi, Jñānasiddhi and Vairāgyasiddhi. (c) Śraddhā, Vitta and Bhāgya. (d) Maṇi, Mantra and Ausadha. (Siddhi means attainment, accomplishment).

(52) *Svaratraya.* The different kinds of vowel are three in number namely (short), Dirgha (long) and Pluta (prolated). Udātta, Aundātta and Savrita are also three different kinds of accent, *i.e.*, the acute grave and circumflexed).

MURA

A ferocious Asura.

(1) *Birth and acquisition of boons.* Mura was the *asura* born to Kaśyapaprajāpati of his wife Danu. Once Mura was shocked to find the huge heap of dead bodies of the *asuras* killed by the *devas.* Mura got afraid of death and did penance for years to propitiate his grandfather and Brahmā appeared before him and asked him to name the boon he wanted. Mura said "Lord, anybody whom I touch with my hands in a battle, even if they are immortal, should die." Brahmā the father of the universe granted him the boon. (Chapter 60, Vāmana Purāṇa).

(2) *Family life.* Mura became the guard of the boudaries of Prāgjyotiṣa, the capital city of Narakāsura. Mura begot four thousand sons. Of these ten were posted to guard the palace of the queens. Mura performed penance and obtained boons. He fenced the boundary of Prāgjyotiṣa with six thousand ropes and arrested the approach of the enemies. These ropes were known in Purāṇas as the Maurvapāśas. (Chapter 38, Dākṣiṇātya Pāṭha, Sabhā Parva).

(3) *Digvijaya.* (Conquest of the quarters). Mura who became arrogant by the power of the boons he possessed went to Mahāmeru and challenged the Yaksas and Gandharvas to a fight. But none dared to fight with him. Then he went to Amarāvatī and challenged Indra. Indra also did not accept the challenge. Then he entered Amarāvatī with a raised hand. Nobody stopped him. Going to the palace of Indra he said "Oh, thousand eyed *deva*, fight with me or leave this place". On hearing it Indra left his place and came to earth. Then Mura took possession of Airāvata and Vajra. He lived in devaloka with Maya, Tāra and other *dānayas* enjoying the luxuries there. Alongwith his wife, son and other *devas* Devendra established himself on the southern bank of Kālindī river.

Then one day Murāsura came to the earth on the Airāvata and landed at a place on the banks of the river Sarayū where Raghu a king of the solar dynasty was conducting a *yāga.* Murāsura went to Raghu and said "Come on, fight with me or you should stop this *yāga.* You should not worship the *devas.*" Then the great and brilliant Maitrāvarṇi sage, Vasiṣṭha told him, "Daitya, what use is there in conquering men of the earth? You should win against those who are never defeated. If you want to fight go and challenge Antaka, the god of Death. Oh, king of *asuras,* that boy of an Antaka would never obey your orders. If you conquer him you will have defeated all the world."

On hearing the words of Vasiṣṭha, Mura started to fight Dharmarāja. Yama on hearing that Mura was coming to fight him went to Mahāviṣṇu on his buffalo as he knew he could kill him. Mahāviṣṇu asked him to send Mura to him. Yama returned to his place to see Mura there ready to fight. Yama told him that he would do whatever Mura ordered him and then Mura said "You should stop killing people or I will chop your head off." Dharmarāja replied "Mura, if you had been the person who had appointed me for this job I would have willinlgy followed your instructions. But I am under the control of somebody else." Mura asked "Who is the person superior to you? Tell me, I shall surely defeat him." Yama said "There is an individual called visṇu holding a Cakra and a Gadā in his hands living in Śvetadvīpa. He is the person who has appointed me." Mura anxiously asked "Where is his abode? I shall go there myself to conquer him." Antaka replied "You go to the ocean of Milk. It is there that Viṣṇu, the omnipresent protector of the universe is residing." Mura said "Well, I am going to him. But you should in

the meantime discontinue your work of killing people." Yama replied "Go and win him. If you defeat him I shall abide by your instructions."

Mura went to fight Mahāviṣṇu. It was at this time that Śri Kṛṣṇa the incarnation of Mahāviṣṇu attacked the capital city of Narakāsura, Prāgjoytiṣa. Mura went to the help of Narakāsura. The boundary of the city was well-fenced with ropes but Kṛṣṇa cut them all and removed the barrier. In the fight that ensued both Narakāsura and Mura were killed by that ensued both Narakāsura and Mura were killed by the celebrated weapon Sudarśana of Kṛṣṇa. From then Kṛṣṇa got the name of Muramathana. (10th Skandha, Bhāgavata).

MUSALA

A Brahmavādī son of Viśvāmitra.

MŪṢIKA

An ancient merchant. In the Kathāpiṭhalambaka of Kathāsaritsāgara a story is told to demonstrate that even without any capital an ingenious and industrious man can earn money.

A merchant got this name by means of his industry. Once a poor man of no resources went to the house of a great merchant named Viśākhila. He was then admonishing a young man of his own caste. The merchant was saying, "See, here is a dead rat on the ground. A clever man would earn money by using this as a capital. To you I have given money for business on several occasions. Not only that you have not increased it but also you have lost it."

The poor man who went to him requested the merchant to give him the dead rat. Viśākhila greatly amused at the request gave him the rat. A rich man bought it for his cat to eat and gave him instead two measures of Bengal gram. He roasted it and made it palatable and then with a pot of water went outside the city gates and sat under a tree on the road-side. Wood-cutters were passing that way carrying loads and he sold the roasted to ease their weariness. They gave him in exchange firewood and in the evening he took it to the market and sold it. With the money he purchased more Bengal gram and continued the trade as before and after a few days he purchased from them a great stock of firewood. Suddenly there were heavy rains and there was scarcity of firewood in the market and he sold his stock for good price. With the money thus received he purchased some goods and started grocery ship. Gruadually his business increased and he became a big merchant. Because he started the business from a Mūsika (rat) he got the nick-name Mūsika.

N

NACIKETAS

A famous hermit. Kaṭhopaniṣad is the exhortation given by Yamadeva (God of death) to this hermit. There is a story to substantiate this statement. The father of Naciketas was the hermit Vājaśravas. The hermit gave as alms, cow which has grown lean by old age and lack of food at the time of sacrifices. Naciketas felt grieved at this action of this father. He went to his father and sadly asked him "Father, to whom are you going to give me?' The father got angry at the Question of the son, and replied; "You are to be given to Yama."

On hearing these cruel words of his father, the boy went to the palace of Yama who had away. For three days and nights the boy waited there without food and drink. When returned the boy was happy and cheerful and Yama and pleased with him. Yama promised the boy there boons and asked him what boon he wanted. The first boon he asked for was, "Give me the boon that father will be pleased with me and not angry with me." The second was, "Advise me how to attain heaven." The third was, "Tell me the solution of the mystery, whether the soul remains after death." Yama granted the first-two boons and said to him, "Boy, this is a difficult question. Su ask for another boon such as long life, power over the world, all the pleasures of the world and so on."

The boy replied: "The things you have promised to give me are useless things because after a while the organs of sence will become fragile. The life also will end. So, please tell me. I want the answer to my question." Being greatly pleased at the reply of the boy Dharmadeva expounded to him about the immortality of the soul and the essence of things regarding God Almighty.

NĀḌĪCAKRA

The ten nāḍīs where the Yogī in meditation retains the five Prāṇas form the nāḍicakra.

At the bottom of the nābhi (nābhīkanda) innumerable nāḍīs exist at the centre of the nābhi (naval). The whole body is filled with these nāḍīs spread out in parallel and horizontal positions, and they exist in the form of circles entwined with one another. Ten nāḍīs are prominent amongst them, *i.e.* Iḍā, Piṅgalā, Suṣumnā, Gaṅdharī, Hastijihvā, Pṛthā, Yaśā, Alambuṣā, Kuhā and Śaṅkhinī. Any defeat or harm caused to any one of these ten nāḍīs may lead even to death.

There are ten Vāyus (winds) in the body. The five Prāṇas called Prāna. Apāna, Samāna. Udāna and Vyāna, and the five Vāyus called Nāga, Kūrma, Kṛkala, Devadatta and Dhanañjaya together constitute the ten Vāyus. Prāna is the most important Vāyu. This Vāyu does the emptying as well as the refilling of the other nine Vāyus and thus sustains life. The Prāṇavāyu has its existence ever in the chest of living beings and fills the body with air through breathing in, out, coughing etc. It depends on life and it is called Prāṇavāyu as it moves or travels with life.

Apāna leads Vayu downwards. It is Apāna which directs man's food downwards. Also it keeps in its fold urine and semen. This Vayu is called Apāna as its function is adhonayana (leading downwards) as mentioned above. Samānavāyu conveys to the different parts in the body in equal manner the things which living beings eat, drink and smell as also blood, bile, phlegm and vāta. Udāna causes the shivering of lips, flushing of face and eyes and excitement of joints, etc. Vyāna causes the limbs to be closed and stretched, and it exits diseases. Nāga exists in nausea, Kūrma in the bulging of the eyes Kṛkala in food, Devendatta in yawning and Dhanañjaya is sound. Dhanañjaya does not quit the body even after death.

Life, Prāṇa, travels through the nāḍīcakra depending on ten different courses, *i.e.*, Saṅkrānti, Viṣuva, Ahar, Rātri, the two ayanas (Dakṣina and Uttara), Adhivāsa Ṛṇa, Ūnarātra and Dhana. Ūnarātra means hiccough, Ṛṇa cough, Dhana breathing and Adhivāsa yawning. Of the two ayanas, Uttara and Dakṣiṇa, the former is the course towards the left and the latter towards the right and Viṣuva is the centre between the two. Saṅkrānti is the change of position of Viṣuva. On he left side of the human body is the nadi called Iḍā, on the right side Piṅgalā and between, the two Suṣumnā. The prāṇa above these three nāḍīs is Ahar *i.e.* day and that below is Apāna, *i.e.*, night. Thus, every Vāyu assumes ten different forms.

There are various kinds of praṇāyāma (control of breaths). Prāṇāyāma practised with the prāṇa contained in the centre of the body is called Candragrahaṇa; that which supersedes physical principles is called Sūryagrahaṇa. To fill the stomach with as much as Vāyu as is desired in Pūrakaprāṇāyāma. To remain like a full pot, all breathing stopped, (Pot completely filled) having closed all the openings–'doors'–of the body is Kumbhaka. The Yogī practising Kumbhaka should direct the Vayu upwards in one breath, and that practice is called Recaka. He who does it should be conversant with the yoga of inhalation. Erudite people call it Japa, because when it is practised Śiva resident in one's own body awakes within. Śiva, the King of yogins, chants the mantra (japa) 21,6000 times within the course of one day and night. The soul chants the mantra–Gāyatrī–of which Brahmā, Viṣṇu and Śiva are the presiding deities, and that is called *Ajapa.* He who chants Ajapa will have no future births, Prāṇāyāma should be followed by Kuṇḍalinīyoga, Kuṇḍalinī meaning primordial force. The force is a compound of Sun, fire and Moon and its seat is the heart, where it exists in the form of a sprout. Since creation is dependent upon this force power for creation should be invoked on it. The *yogin* should picture in his mind that nectar flows out of Kuṇḍalinī. He should also realise that the soul within the body possesses form while pure soul is formless. He should address this soul as 'Haṁsa Haṁsa Haṁsa means Śiva. Śiva exists and functions inside and outside the body just as oil is in the gingelly seed and fragrance in flower. Soul possessing form is of five kinds. Accordingly Brahmā's seat is the heart, Viṣṇu's the neck, Rudra's, the centre of the throat;

Maheśvara's the forehead; and Śiva's, the tip of the prāṇa. Soul without form is just contrary to the above. Its place is where the *prāṇa* ends. By prāṇāyāma the formless soul may be experienced. (Agni Purāṇa, Chapter 214).

NAGARA

In ancient days there were rules and principles regulating the construction of a city. The name 'city' could be applied to them only if they conformed to the rules and principles in vogue. The principles and rules of the erection of a proper city are given below:

One *yojana* or a half of land should be selected as site. The planning of the city should be commenced after worshipping the deity of Viṣṇu. There should be four main gates on the four sides, East, West, North and South. The South gate should be in the position of Gandharvapada, West gate in the place of Varuṇa, the North gate in the place of Soma (Moon) and the East fort gate in the place of Sūryapada (the position of the Sun). The haṭṭas (minor gates) should be wide enough for elephants etc. to pass through. The main gates should be six rods wide.

When the city is completed goldsmiths should be settled in the Agni corner (*i.e.* South East). The courtesans who live by dancing etc. should have their houses on the south side of the city. The houses of actors, those who extract oil, fishermen, etc. should be in the corner of Nirṛti (South-West). Sheds for chariots, weapons, swords etc. should be on the western side. Dealers in liquor, carpenters, blacksmiths, masons etc. and servants should be given houses in the Vāyu corner, *i.e.*, North-West. The houses of Brahmins, hermits, sages, saints, and such others should be on the north side. In the Īśāna corner (North-East) merchants of vegetables and on the eastern side, the authorities of the army should have their houses.

The army (Infantry, cavalry, chariots and elephants) should be put up in the Agni corner. On the south the goddessnes who are protectors of women-folk should be consecrated. Archers should live in the Nirṛti corner. Most honourable people, Treasury officers, leaders of the people, Brahmin groups and such others should have their abodes on the western side. So also Kṣatriya should have their houses on the eastern side, Vaiśyas on the south and Śūdras on the west of the city. Vaiśyas and horses should be placed on all four sides. The army also should be placed thus. The movable wealth should be placed on the east side and the funeral place on the south. The cattle etc. should be kept on the west, farmers on the north, and the outcastes on the corners. This should be the plan of a city as well as that of villages too.

On the east fort-gate of cities and villages Vaiśravaṇa and Śrī Bhagavatī should be consecrated. They will confer prosperity upon those who visit them. Temples dedicated to gods should be erected on the western side facing the east. If temples are erected on the east they should face the west and those erected on the south should face the North. For the protection of the city, there should be temples dedicated to Indra, Viṣṇu and such other gods. If there is no worshipping place in a city, a village, a fort, or a house, such places will he haunted by devils and troubled by diseases, etc. If cities are built according to this plan they will afford both salvation and prosperity.

On the east there should be the house of Lakṣmī, in the Agni corner, the kitchen on the

south, bedrooms in the Nirṛti corner the weapon-house, on the west the dining hall, in the Vāyu corner, the granary, on the north, the treasury, and the place of worship in the Īśāna corner.

Houses could be erected with four blocks, three blocks or only one block. Houses with four blocks could be made in two hundred and fifty-five ways by making changes in each block and the open verandas. Houses with three blocks are of four-types; with two blocks are of five types; and houses of only one block are of four-types. There are houses and cities with twenty-eight open verandas. There are fifty-five types of houses with four open verandas and seven open verandas. Houses with six open verandas and eight open verandas are of twenty types. In cities houses should have eight open verandas (Agni Purāṇa, Chapter 105).

NĀGĀSTRA

A destructive weapon (arrow). The following story about the astra is told in the Yuddha Kaṇḍa of Kamba Rāmayaṇa.

In olden times there was a very powerful and mean *asura* called Nāga. Brahmā resorted to virulent black magic to kill Nāga, and from the fire-pit arose a terrible gobli called Nāgapāśa. It was deputed to kill Nāga and the Trimūrtis followed it. Nāgapāśa went to the city of Nāgāsura called Vīramahendra, ascended its tower and made a terrible noise the echo of which caused abortion in all the pregnant Nāga women. Many children fainted and many died. Nāgāsura deputed his army chieftain Vīrasena with an army to kill the Nāga goblin. At the sight of the army the goblin raised another terrible cry, which blew off Vīrasena and his army, reducing them to powder. Then Nāgāsura's minister with a big army attacked the goblin. But the minister was delivered by him, and the army annihilated. Enraged at this defeat of his minister, Nāgāsura attacked the goblin with an army of crores of soldiers. But, within seconds the goblin devoured the mighty army. At last Nāgapāśa and Nāgāsura ended themselves in a duel which lasted for years. Ultimately the globin swallowed up Nāgāsura also. Then he went to the Trimūrtis and saluted them. They granted him many boons, and Śiva, in excess of joy, wore it as one of the ornaments round his nect. Sometime later Nāgapāśa set out on a tour to see the fourteen worlds, and Śiva specially instructed him not to visit the Śālmali island. He visited the various worlds earning all knowledge and started for mount Kailāsa. On his way he saw Śālmali island, the abode of Nāgas, and in violation of Śiva's instructions, he entered the island. The Nāgas there did not honour him and his false pride made him tremble with rage. Then the Nāgas of the island told him thus: "We have a powerful enemy, who visits us every month, and unless we feed him sumptuously he will devour all of us for food He is to come today, and if you are capable enough, you defeat and drive him off and save us. If you do so, we shall crown you as our King and honour you."

The powerful enemy of the Nāgas was Garuḍa and he came. All the nāgas ran off at his sight. Garuḍa then attacked the goblin Nāgapāśa, who was standing unperturbed before him. There being no chance of victory for the goblin he ran away and took refuge with Śiva. Garuḍa also followed him, and demanded of Śiva to return to him, his enemy, the goblin. Śiva told Garuḍa thus: "If, in future he (she goblin) interferes with anybody connected with you, you may either punish or eat him. Do not do anything with him now".

Garuḍa agreed to the above proposal of Śiva. From that day onwards Nāgapāśa lived in Vaikuṇṭha entwined with nooses. He became the arrow called *nāgapāśa* or *nāgāstra*.

NAHUṢA I

A famous King of the Lunar dynasty.

Descended from Viṣṇu in the following order: — Brahmā-Atri-Candra–Budha-Purūravas-Āyus-Nahuṣa.

Āyus, the son of Purūravas, married the princess named Indumatī (Svarbhānukumārī). Nahuṣa was the son born to the couple, thanks to the blessing of the great hermit Dattātreya. Nahuṣa married Aśoka-sundarī, the daughter of Śiva.

There is a story about the birth and marriage of Nahuṣa and Aśokasundarī in Padma Purāṇa as given below: Once Śiva and Pārvatī were engaged in love-making in Kailāsa. Pārvatī requested Śiva to show her the best garden ever created by Brahmā. Śiva took her to Nandanavana, where she saw the Kalpa tree, which was beautiful all over, and she asked Śiva about its special features. Śiva replied that anything asked of it would be granted by the Kalpa tree. Pārvatī made as request to the Kalpa tree for a girl just for a test. Instantly a very beautiful girl was born from the tree. Pārvatī named her Aśokasundarī and brought her up as her daughter. Once Pārvatī gave her a boon that she would become the wife of King Nahuṣa of the Lunar family, who would be equal to Indra.

One day, when the beautiful Aśokasundarī was walking with celestial maids in the Nandanavana as *asura* named Huṇḍa the son of Vipracitti, came there. The moment him eyes fell on Aśokasundarī he fell in love with her. The *asura* spoke to her of his low and requested her to be his wife. Not only did she refuse his request but also told him that according to the boon given by Pārvatī she would become the wife of Nahuṣa the King of the Lunar dynasty.

Hearing this Huṇḍa smilted and said : "That righteous man named Nahuṣa is yet to be born in the Lunar dynasty. You will be much order than he. He will not suit you as he will be to young. So don't waste your blooming youth. Come and enjoy life with me." But Aśokasundarī did not concede. Huṇḍa was disappointed. So he began to think about ways to get her. He disappeared from there and reappeared in the guise of a beautiful woman and told Aśokasundarī thus : — "Lady, I have taken a fast. Huṇḍa has killed my husband. I am doing penance to curse him. You may come to my hermitage on the banks of the Gaṅgā".

Aśokasundarī believed these false words. She went with her. Both of them walked on and at last entered a palace. Then only did she understand that it was the palace of Huṇḍa, who assumed his original form and tried to violate chastity. Aśokasundarī became angry and cursed Huṇḍa that he would die at the hands of Hanusa, and ran away to Kailāsa.

Huṇḍa was sad for two reasons. On the one hand he did not get Aśokasundarī and on the other hand he had incurred the curse that Nahuṣa would be his slayer. Now what was the way to get out of the trouble? He asked his minister Kampana to take Indumatī the wife of Āyus by stealth and bring her to his palace. They decided to destroy Nahuṣa in the womb of Indumatī, in case it was not possible to carry her away. They waited for an opportunity.

Āyus wạs a emperor of righteousness. After the marriage, for a long time he was childless.

Once he visited the hermit Dattātreya, in his hermitage. Dattātreya who was the son of Atri and the most famous and the noblest of all the hermits, was quite senseless and red-eyed because of drinking, and without even the Brahmāsūtra, was playing with a young woman, seating her in his lap. His body was bermeared with sandalwood and aloe and adorned with garlands and necklaces of pearl and he was surrounded by many women. The king seeing the divine hermit bowed him with reverence and fear. The moment the hermit saw the King, he sat in deep meditation. This continued for a hundred years, at the end of which period, seeing the devotion of the King, he said, "Oh King! why do you take this trouble. I have left off the customs and manners of Brahmins. I have no Brāhmaṇya (Brahminism). I am immesed in liquor, meat and women. So you had better go and serve another Brahmin."

Āyus refuted all that the hermit said and requested him to bless him that he might get a son. Finally the hermit ordered the king to bring meat and liquor in a skull. The king obeyed him. Dattātreya was pleased at the devotion and willingness to serve as a disciple and told the king that a son would be born to him; that the son would be a worshipper of Devatīrthas (Holy baths), that he would not be defeated by *devas, asuras,* Kinnaras giants, and Kṣatriyas, that he would be the protector of his subjects and that he would be a great scholar in Vedas and Śāstras. Saying this he gave the king a fruit to be given to his wife. The king returned to his palace.

The king gave the fruit to his wife Indumatī. She ate it and became pregnant. One night she gave birth to a son. When the servant-maid went out of the room of confinement Huṇḍa entered into her body and went in. When all were asleep he took the child and ran to his palace at Kāñcanapura. He gave the child to his wife Vipulā and asked her to make a sauce of the child for him. Vipulā gave the child to the servant woman to cook it. With the aid of the cook she hid the child and prepared a source with some other flesh. The cook took the child to the hermitage of Vasiṣṭha and placed it at the door of the hermitage, in the night. At dawn Vasiṣṭha came out of the hermitage and seeing the child took it, named in Nahuṣa and brought him up. The king and his wife Indumatī cried for a long time over the loss of the child. At that time Nārada came there and told them that their son would return soon.

Once Nahuṣa was bringing Samits (butea-fuel) when he heard some devacāraṇas (heavenly singers) saying among themselves the history of Nahuṣa. Nahuṣa heard it. He told Vasiṣṭha all that he had heard. Vasiṣṭha told him all the stories from the beginning to his being kidnapped by Huṇḍa. Nahuṣa was amazed at what he heard. He wanted to kill Huṇḍa instantly. So he bowed before Vasiṣṭha and taking bow and arrow went away to kill Huṇḍa.

Believing that he had eaten Nahuṣa, Huṇḍa approached Aśokasundarī again and told her that he had actually eaten Nahuṣa. Aśokasundarī felt very sad when she heard this. At that time a Kinnara named Vidyuddhara and his wife came there. They consoled Aśokasundarī and told her that Nahuṣa was alive. He continued.

"Oh beautiful lady, that great sage will kill Huṇḍasura and marry you, and live with you as an emperor in this world, as Śakra (Indra) in heaven. From Nahuṣa will be born to you a son named Yayāti, who will be righteous, kind and loving towards his subjects and equal to Indra, and a hundred daughters who would be exceedingly beautiful and of very fine character. Then Nahuṣa will go to heaven and become Devandra. At the time your son Yayāti will be the

emperor and will full his subjects with kindness. Four sons, who would possess prowess and valour, who would be second to none in archery will be born to him. They will be known by the names Turvasu, Puru, Kuru and Yadu. Powerful and mightly sons called Bhoja, Bhīma, Andhaka, Kukkura, Vṛṣṇi, Śrutasena, Srutadhāra and Kāladaṁṣṭra will be born to Yadu. They will become famous by the name Yādavas. Several sons will be born to them. Thus, the family of Nahuṣa and yourself will increase."

By this time Nahuṣa had arrived at the spot fully armed and ready to fight Huṇḍa, who was killed in the terrible battle which ensued. Nahuṣa married Aśokasundarī in the midst of *devas* and after the marriage the couple reached the palace of Nahuṣa. (Padma Purāṇa, fifteen chapters from 102).

Became a python by the curse of Agastya. To get remission from the sin of Brahmāhatyā, incurred by killing Vṛtrāsura, Indra hid himself in a cluster lotuses in the Mānasa lake. The *devas* who were worried due to the absence of Indra, elected Nahuṣa as Indra temporarily. Nahuṣa wanted to get Indrāṇī. Agastya cursed Nahuṣa and changed him to a python. At the sight of the Pāṇḍavas he regained is original form and went back to the world of Indra. (For detailed story see under Agastya).

Other details.

(i) Nahuṣa had six sons Yati, Yayāti, Saṁyāti, Āyati, Ayati and Dhruva.

(ii) Hahuṣa was allowed to enter heaven because he made himself pure by performing the sacrifice Vaiṣṇava yajña.

(iii) Nahuṣa once came down to the world in the arial chariot of Indra to see the battle of Arjuna.

(iv) Nahuṣa got a famous sword from his father Āyus.

(v) Nahuṣa had once a talk with the hermit Cyavana about the wealth of cows.

(vi) On another occasion the hermit Cyavana granted Nahuṣa a boon.

(vii) Once Nahuṣa gave to Brahmins lakhs of cows as alms.

(viii) It is stated in Mahābhārata, Sabhā Parva, Chapter 8, Stanza 8, that Nahuṣa, after death, stays in the palace of King Yama (God of death).

(ix) Mention is made in the Ṛgveda, Maṇḍala 1, Anuvāka 7, Sūkta 31, about Nahuṣa's becoming Indra.

(x) The names Devarāja, Devarāṭ Devendra, Jagatpati, Nāga, Nāgendra, Surādhipati, Surapati, etc. are used in Bhārata as synonyms for Nahuṣa.

NAKṢATRAYOGA

It is ordained in the Purāṇas that alms-giving on each star or day will be rewarded by particular attainments. This is called Nakṣatrayoga. The Nakṣatrayoga of each star is given below:

(1) *Aśvayuk* : – Those who give horses and chariots as alms on this day, would be born again in a noble family.

(2) *Bharaṇī*: – If lands and cows are given to Brahmins on this day, one would get a large number of cows and will become famous in heaven.

(3) *Kṛttikā* : – If rice-pudding is given to Brahmins to their satisfaction on this day the

giver will attain the prominent worlds after death.

(4) *Rohiṇī* : – If milk-rice and vension mingled with ghee is given to Brahmins on this day, his indebtedness to the manes would end.

(5) *Mṛgaśiras* : – (Candra nakṣatra). If a milch-cow is given as alms on this day, one would attain heaven.

(6) *Ārdrā* : – If fast is taken and gingelly oil is given as alms on this day, the giver will become capable of crossing mountains and trenches.

(7) *Punarvasu* : – He who gives bread on this day will be born again in a good family.

(8) *Puṣya* : – He who gives gold as alms on this day will enter the world of bright planets.

(9) *Āśleṣā* : – He who gives an ox made of silver as alms on this day, will become fearless.

(10) *Maghā* : – He who gives gingelly as alms on this day will become prosperous with cows.

(11) *Pūrvaphalgunī* : – If ghee-rice is given to Brahmins taking fast on this day, the giver would became happy and prosperous.

(12) *Uttaraphalgunī* : – He who gives rice of Nīvara variety mixed with milk and ghee on this day will be honoured in heaven.

(13) *Hasta* : – If one gives four horses and an elephant as alms, on this day, one will attain the world of bliss.

(14) *Citrā* : – He who gives oxen and perfumery as alms on this day, will enter the parks in which celestial maids play.

(15) *Svāti*: – He who gives any sort of wealth as alms on this day will become renowned in the worlds.

(16) *Viśākhā* : – He who gives as alms on this day, oxen, milch-cow, grain-box, cart, paddy and diamond will attain heaven.

(17) *Anurādhā* : – He who gives cloth, rice and blanket on this day will be honoured in heaven for a hundred Yugas.

(18) *Jyeṣṭhā* : – If Brahmins are given Yams and greens on this day one could realize one's wishes.

(19) *Mūlā* : – The manes will be contented, if Brahmins are given roots and nuts on this day.

(20) *Pūrvāṣāḍhā* : – If Brahmins who are expounders of Vedas are given as alms pots of curd, after observing fast, the givers will take birth again in families with many cows.

(21) *Uttarāṣāḍhā* : – He who gives milk and ghee to wise men will be honoured in heaven.

(22) *Śravaṇa* : – Those who give cloth and rug on this day enter a white conveyance and reach heaven.

(23) *Śraviṣṭhā* : – Those who give cattle, card and cloth on this day will enter heaven.

(24) *Śatabhiṣak* : – Those who give sandalwood and aloe wood on this day, will go to world of *devas* (gods).

(25) *Pūrvaproṣṭhapada* : – He who gives coins on this day will reach the world of bliss.

(26) *Uttaraproṣṭhapada* : – Those who give mutton on this day will be pleasing the manes.

(27) *Revatī* : – He who gives cows which could give potfuls on milk, could reach any world.

NAKULA

The fourth of the Pāṇḍavas, Mādrī, the second of the two wives of Pāṇḍu mediated on the twin gods Aśvinīdevas, and recited one of the Mantras given to Kuntī by the hermits Durvāsas and the two sons Nakula and Sahadeva were born to her from those gods. It is mentioned in Mahābhārata, Ādi Parva, Chapter 67, Stanza 111 that Nakula and Sahadeva were immensely handsome.

Naming and such other rituals after birth were performed for Nakula also as in the case of the other Pāṇḍava children, by the hermits who lived in Śataśṛṅga. The ceremony of investiture with the Brahmā string was conducted by Kaśyapa the priest of Vasudeva. The royal hermit Śuka taught Nakula archery and swordsplay, in his boyhood. When Pāṇḍu died, Mādrī jumped into the funeral pyre and died leaving her two sons with kuntī. After this the hermits of Śataśṛṅga took Kuntī and her five sons to Bhīṣma at Hastināpura.

At Hastināpura, Nakula learned archery under the great teacher Drona. According to the instruction of the teacher, Arjuna had to fight with him (teacher) on the completion of the teaching and during that fight Nakula and Sahadeva were the guards of Arjuna's chariot-wheels. As Nakula was such an expert in wielding the weapons, he got the name 'Atirathi', (M. B. Ādi Parva, Chapter 138, Stanza 30). When the lac-place was completed at Vāraṇāvata, the Pāṇḍavas shifted to that mansion by the instruction of Dhṛtarāṣṭra. When the lac-palace was set fire to, the Pāṇḍavas escaped by way of an underground passage and reached the banks of the Gaṅgā. There Nakula and Sahadeva fell down weary and exhausted. Bhīma carried them on his shoulders. After Baka had been killed, they preceded to Pāñcālapura, where at the Svayaṁvara (marriage) Pāñcālī became the wife of the Pāṇḍavas. They returned to Hastināpura. A son named Śatānīka was born to Nakula by Pāñcālī. (M. B. Ādi Parva Chapter 95, Stanza 75).

After that Nakula married Kareṇumatī, the daughter of the King of Cedi. A son named Niramitra was born to the couple. (M. B. Ādi Parva, Chapter 95, Stanza 70).

Nakula was then sent to the kingdoms of the west for regional conquest, by Dharmaputra. The wealth of the kingdoms he had conquered, was carried on ten thousand camels to the capital Hastināpura. (M. B. Sabhā Parva, Chapter 32). After the Rājasūya (imperial consecration) of Yudhiṣṭhira, Nakula went to Gāndhāra to escort Subala and his sons. After the defeat of Yudhiṣṭhira in the game of dice, the Pāṇḍavas went to live in the forest. At that time Nakula put soil all over his body and sat on the ground because of his profound grief. In the forest, once Jaṭāsura carried away Nakula. (See under Jaṭāsura). Nakula killed Kṣemaṅkara, Mahāmaha and Suratha in the forest At Dvaitavana (a forest) Nakula went to a lake to fetch water and was killed by Dharmadeva who appeared in the form of a crane. At the request of Dharmaputra, who came afterwards, all the Pāṇḍavas including Nakula were brought to life again, by Dharma.

During the pseudonymity of the Pāṇḍavas at the city of Virāṭa, Nakula assumed the name Granthika. When the period of pseudonymity expired, Nakula fought with the Trigartas on behalf of the King Virāṭa. On the return of the Pāṇḍavas after the expiry of their forest-life and

pseudonymity, when Duryodhana announced that he would give not even a single dot of land to them, Nakula was very eager to decide the matter by a battle. He proposed that the King Drupada should be made the chief captain of the army.

The following is the part played by Nakula in the battle of Kurukṣetra.

(i) There was a combat between Nakula and Duśśāsana on the first day of the battle. (M. B. Bhīṣma Parva, Chapter 45, Stanza 23).
(ii) Nakula fought with Śalya and was wounded. (M. B. Bhīṣma Parva, Chapter 83).
(iii) He fought with Śakuni. (M. B. Bhīṣma Parva, Chapter 105, Stanza 11).
(iv) He engaged Vikarṇa in a combat.
(v) Nakula defeated Vikarṇa.
(vi) Nakula defeated Śakuni.
(vii) He defeated Duryodhana in a fight.
(viii) Nakula killed the King of Aṅga.
(ix) He retreated on being defeated by Karṇa.
(x) He fought with Drona.
(xi) Nakula fought with Duryodhana again and was wounded.
(xii) He fought with Vṛṣasena.
(xiii) Nakula killed Citrasena, Satyasena and Suseṇa the sons of Karṇa.

After the Bhārata-battle.

(i) After the battle, Nakula explained to Yudhiṣṭhira, the duties of a householder.
(ii) On the instruction of Yudhiṣṭhira, Nakula became the chief captain of the army.
(iii) After the battle, the palace of Durmarṣaṇa the son of Dhṛtarāṣṭra was given to Nakula by Dharmaputra.
(iv) After the battle when Yudhiṣṭhira performed the horse sacrifice, Nakula and Bhīmasena stood as protectors of the city.
(v) Nakula went to the forest to see Kuntī, was was engaged in penance during her latter days.

At the 'great departure' (Mahāprasthāna) of the Pāṇḍavas, Nakula died in the forest. It is mentioned in Mahābhārata, Svargārohaṇa Parva, Chapter 4, Stanza 9, that after death Nakula and Sahadeva attained the position of the Aśvinīdevas.

It is stated in Mahābhārata, Virāṭa Parva, Chapter 5, Stanza 25 that the name 'Nakula' was given to him because there were none more handsome than he in the family (Kula) of the Pāṇḍavas.

NALA I

Nala the King of Niṣadha. (As the history of Nala is included under the word Damayantī, some points which are not given there, are mentioned here).

(i) Nala was the son of Vīrasena, the King of Niṣadha.
(ii) Once the hermit Bṛhadaśva came to the Palace of Vīrasena and praised Nala a good deal and spoke highly of his good qualities to his father.
(iii) When Nala was playing in the garden some swans with golden wings flew to the lake in the garden. Nala caught hold of one of them just for fun. The swan said to Nala, "If you will let me off, I will tell Damayantī about you." So it was released. As a reward

it flew to the country of Vidarbha and persuaded Damayantī to love Nala.

(iv) After death Nala sat in the aerial chariot of Indra and witnessed the battle fought by Arjuna with the Kauravas at the end of the forest life of the Pāṇḍavas.

(v) Previous birth. Two different stories are narrated about the previous birth of Nala.

In the previous birth Nala was a Vaiśya of the city of Pippala in the Gauḍa country. This Vaiśya became abstinent and after leaving off everything he had, he went to the forest. There, according to the advice of a hermit he undertook the fast of Gaṇeśa. As a result he was born as Nala in the next birth. (Gaṇeśa Purāṇa).

Nala and Damayantī were foresters named Āhuka and Āhukā. Śiva was pleased with the couple. So they were born in royal families in the next birth, and Śiva in the form of a swan, helped them. (Śiva Purāṇa, Śatarudra Saṁhitā).

NALAKŪBARA

A son of Vaisravana. He had a brother called Maṇigrīva.

It was the time when Rāvaṇa was ruling over Laṅkā and terrorising the fourteen worlds. As he was carrying on his conquests, one he came to a round rock near Kailāsa. It was night. Rambhā had fixed a rendezvous near the rock that night with Nalakūbara. The full moon shone bright. The radiance of the moon rendered Kailāsa and its vicinity most beautiful. Filled with passion Rāvaṇa could not sleep at all. In the silence of that calm night he heard the tinkling of bangles. Rāvaṇa opened his twenty eyes and looked in that direction. He saw an extremely beautiful woman clad in splendid garments and ornaments going along the way. He ran to her and caught hold of her hand. She was flurried and confused at his sudden appearance. So she said, "Oh Lord! I am the wife of Nalakūbara who is the son of your brother Kubera. My name is Rambhā. Your brother's son is your son too. So don't do any harm to your son's wife." But Rāvaṇa did not play any sheet to her words. He lifted her up and placed her on the round rock and raped her. Before dawn Rambhā, who had become like the lake of lotus trodden by a mad elephant, went to Nalakūbara and told him everything. Nalakūbara became very angry and cursed Rāvaṇa. "You, who have become blind with lust, shall not touch a woman who does not reciprocate your love. If you do so your head will be split into seven pieces." It was because of this curse that Rāvaṇa did not touch Sītā though she was kept in his harem. (Uttara Rāmayaṇa; Mahābhārata, Vana Parva, Chapter 28).

It is mentioned in Kathāsaritsāgara, Madanamañcukālambaka, Taraṅga 3, that, of the two daughters, Svayamprabhā and Somaprabhā of Maya, Somaprabhā was the wife of Nalakūbara.

Nalakūbara and Maṇigrīva, the sons of Kubera were playing with celestial maidens in the Ganges in nudity, when Nārada came by that way. The hermit was returnig after visiting Viṣṇu. The moment the celestial maids saw Nārada they put on their clothes and stood aside bowing before Nārada. Nalakūbara and Maṇigrīva did not see Nārada. They ran here and there, playing with no clothes on. At this, Nārada got angry and cursed them that they would become two "Marutu" trees (Terminalia alata) on the earth. They became very sad and requested for liberation from the curse. Nārada told them they would get liberation from the curse when they saw Śrī Kṛṣṇa, the incarnation of Viṣṇu. Accordingly Nalakūbara and his brother took

birth near the house of Nandagopa in Ambāḍi, as double "Marutu" trees. It was the period of the childhood of Śrī Kṛṣṇa. Once Śrī Kṛṣṇa swallowed mud, and Yaśodā tied him to a mortar. The child dragged the mortar to the Marutu tree and got himself between the double trees. Immediately the trees regained the original forms of Nalakūbara and Maṇigrīva. They paid homage to Śrī Kṛṣṇa, who blessed them, and both of them returned to Vaiśravaṇapurī. (Bhāgavata, Skanda 10).

NĀLU (FOUR)

Various things mentioned in the Purāṇas having some association with four (Nalu) are given below:

(1) *Four distances.* In the case of an elephant one must keep a distance of 1000 kols, a horse 100 kols, horned animals 10 kols, evil people, unlimited number of kols. (1 kil is equal to a metre).

(2) *Four Adhikārins.* Manda (the very ordinary), Madhyama (medium standard), Uttama (best) and Uttamottama (the very best).

(3) *Four Anubandhas. (Factors).* In philosophy there are four factors called Viṣaya (subject matter), Prayojana (purpose), Śambandha (relationship between factors) and Adhikārin (the deserving or eligible person).

(4) *Four Antaḥkaraṇas (Internal organs).* Manas (mind), Buddhi (intellect), Cittam (heart) and Ahaṅkāra(ego). Imagination is the function of the mind, decision that of Buddhi; to retain knowledgte gained in orderly form is the function of Cittam and self-respect that of Ahaṅkāra.

(5) *Four Anvavāyus.* Satyam (truthfulness), Dama (Self control), Ārjavam (straightforwardness) and Ānṛśaṁsyam (not to be cruel).

(6) *Anvavedas Four.* Yajña (sacrificial offerings), Dāna (alms-giving, gifts), Adhyayana (learning) and Tapas (panance).

(7) *Four Apātrikaraṇas.* (Not suited to the particular station of place in life). Brahmins are forbidden from receiving bribes, engaging in trades, service of Śūdras and uttering lies.

(8) *Abhinayas Four. (Acting).* Āṅgikam (where gestures and bodily actions are used to convey ideas). Sāttvika Subjective feelings expressed by perpiration, etc. Āhāryam (extraneous), Vācikam (by words of mouth).

(9) *Abhyāsaviṣayas Four.* (Subjects for practice and training). Vinaya (humility), Damana (control of mind), Indriyanigraha (controlling the sense-organs) and Bhūtadayā (kindness).

(10) *Amṛtas Four. (Nectar).* Good wife, talk of children, present from king and honourable food.

(11) *Alaṅkāras Four. (Ornaments).* For the stars, Moon; for women, husband; for earth, king and for all, education (learning).

(12) *Alaṅkārasādhanas Four.* According to rhetorics, Atiśaya (excellence), Sāmya (simile), Vāstavam (matter of fact, as it is) and Śleṣa (one word with two meanings) are the Alaṅkārasādhanas.

(13) *Avasthās Four.* (*States, conditions*).
A. Śaiśavam (childhood), Kaumāram (boyhood),
Yauvanam (youth) and Vārdhakyam (old age).
B. Jāgrat (wakefulness), Svapnam (dream), Suṣupti
(sleep) and Turīyam (being one with the supreme soul).

(14) *Astraprayogalakṣyas Four.* (*Objects of shooting arrows*). Sthiram, Calam, Calācalam, Dvayacalam.
When the archer and the object of his shooting remain motionless the object is called Sthiram. When the object is moving but the archer is not, the object is called Calam. When the case is just the opposite of the above it is Calācalam. When both are moving it is called Dvayacalaṃ.

(15) *Ākhyāyikāguṇas Four. Factors of the novel*).
Kathābandha (plot or theme), Pātraprakaṭanam (exposition of characters), Rasapuṣṭi (sentiment) and Gadyarīti (prose style).

(16) *Ābharaṇas Four* (*Ornaments*). For man, shape or form; for form, quality or merit; for quality, knowledge or wisdom and for wisdom, patience, or forbearance.

(17) *Āyudhas Four.* (*Weapons*). Mukta, Amukta, Muktāmukta and Yantramukta. (See under Dhanurveda).

(18) *Āvaraṇas Four.* (*Covering, Protection*). For earth the sea, for house of the compound wall, for country the king, for women chastity.

(19) *Āhārādis Four.* (Food etc.). Āhāra (food), Nihāra (Evacuation), Maithuna (sexual act), Nidrā (sleep).

(20) *Āhāravastus Four.* (*edibles*). Khādyam (eaten by munching with teeth and chewing), Peyam (that which is drunk), Lehyam (licked with the tongue) and Bhojyam (that which is not included in the above three).

(21) *Ṛṇas Four.* (Obligations, debts). Debts due to Devas, Ṛṣis, Pitṛs and Men. One pays back one's debts to Devas by performing yajñas. By Svādhyāya (selt study) and *tapas* one pays the debt due to Ṛṣis; by procreation of children and libation offerings that due to Pitṛs and by truthfulness, hospitality, etc., that due to people are repaid.

(22) *Ṛtviks Four.* Adhvaryu, Udgātā, Hotā and Brahmā. The first of the four should be an erudite scholar in Yajñaveda, the second in Sāmaveda, the third in Atharvaveda and the fourth in all the four Vedas.

(23) *Kavis Four.* (*Poets*). He who boasts about himself in secret is called Udātta; he who cries down others and indulges in self-praise is known as Uddhata; he who proclaims others merits is called Prauḍha and he who shows humility is called Vinīta.

(24) *Kukkuṭaguṇas Four.* (*Traits of the Cock*). To rise early in the morning, to struggle for existence, to share whatever is got with relations and to work and earn one's own food–these are the qualities of the Cock.

(25) *Grāhyas Four. (Acceptable)*
A. Nectar even from poison, good advice even from boys, good action even from enemies and noble and chaste brides even from low families are to be welcomed.

B. Literacy (learning of alphabets) should be accepted from Brahmins, food from mother, pan from wife and bangles from king.

(26) *Caturaṅgas Four.* Elephant, Horse, Chariot and Infantry.

(27) *Āśramas Four.* Brahmācarya (student life), Gārhasthya (married life), Vānaparastha (anchorite, forest-life) and Sannyāsa (Renunciation).

(28) *Yugas Four.* Kṛta, Tretā, Dvāpara and Kali.

(29) *Vargas Four.* Dharma, Artha, Kāma and Mokṣa.

(30) *Upāyas Four.* (Expedients). Sāma, Dāna, Bheda, Danda.

(31) *Cikitsāpādas Four.* (Four elements in the treatment of parients). Vaidya (doctor), Rogin (patient), Auṣadham (medicine) and (Paricāraka (attendant).

(32) *Jātis Four. (Castes).* Brāhmaṇana, Kṣatriya, Vaiśya and Śūdra.

(33) *Tyājyas Four. (things to be shunned).*

A. Horse returning after bath, elephant in its rut, love-lorn bull and wicked scholar.

B. Evil action, unhealthy region, evil wife and bad foods.

(34) *Dānas Four. (Gifts).* Gifts daily given without expecting return or result is Nityadāna. Gifts given to scholars (pundits) for the sake of alleviation of or redemption from sin in Naimittikadāna. Gifts given for welfare and prosperity is Kāmyakadāna. Offering made to propitiate god is Vimala.

(35) *Nāyakas Four. (Heroes)* Dhīrodātta, Dhīroddhata, Dhīralalita, Dhīraśānta.

(36) *Nāris Four. (Women).* Padminī, Śaṅkhinī, Citriṇī, and Hastinī.

(37) *Pramāṇas Four. (Means of valid knowledge),* Pratyakṣa, Anumāna, Upamāna, and Śabda.

(38) *Mokṣas Four. (Salvation).* Sālokya, Sāmīpya, Sārūpya and Sāyujya.

(39) *Four Yogas.* Jñānayoga, Bhaktiyoga, Karmayoga and Dhyānayoga.

(40) *Four Śatrus (Enemies).* Mother leading an immoral life; father who incurs debt; foolish son and beautiful wife.

(41) *Four Śāstras.* Nītiśāstra, Tarkaśāstra, Manusmṛti and Kāmaśāstra.

NAMBŪTIRIS

(Malayāla Brahmins). Logan says that the Nambūtiris were the batch of Aryans that settled down in Kerala after the Nairs. The historians like Śaṅkuṇṇi Menon and others have stated that the Nambūtiris had come to Kerala from the banks of the rivers Godāvarī, Narmadā and Kāverī. Famous historians have inferred that the progress of the Aryans to the south took place between 1000 and 325 B. C. But Thomas Fawlks thinks that there were Nambūtiri priests and hermits in South India, during the time of Buddha. Named. K. Datta, the author of the book "Aryanisation of India", is of opinion that during the time of the invasion of Alexander, the Aryans had spread all over India and Ceylon. Thus historians have not yet come to an agreement as to the correct period of the exodus of the Aryans to the south. Anyhow in the Geography of Ptolemy mention is made that half a degree east to Taibis there was a place called Brahmāgāra. It may be assumed that Brahmāgārā may be Brahmāgāra (settlement of Brahmins). It has been decided definitely that the period of Ptolemy was A. D. 2nd century, and in that case the Brahmins must have settled in the south before that period.

Though the period of the 'Saṅgha poets and their works' has been assessed differently by different sholars, the majority have fixed it as the first few centuries of A. D. In these Saṅgha poems the gods of the Aryans are praised. The gods Sūrya (the Sun), Candra (the moon), Varuṇa (god of water), Baladeva (Śrī Kṛṣṇa's elder brother) and Viṣṇu (Supreme God) are specially mentioned in 'Cilappadikāra'. The Saṅgha work 'Puranānūru' is an encomium to the purity of the Vedas and Agnihotra Brahmins (Brahmins who maintain the holy fire by burnt offering). In those days the king carried on the administration of the country with the advice of Brahmins. Economics, Grammar and law were taught in royal palaces. Pañcākṣara and such other spells, reading of the scriptures, Aryan ways of marriage, Recitations of Purāṇic stories etc. were prevalent in those days. Maṇimekhalā is stated to have reached the capital of the Cera King and learned Vedas and Sāṅkhya doctrines (one of the six systems of Indian Philosophy dealing with evolution) from the prominent teachers here. The diction of both the works 'Cilappadikāra' and 'Maṇimekhalā' is, to a certain extent, indebted to Sanskrit. Many of the Sanskrit poetic traditions are used in these poems. When these proofs are taken into account, it is not wrong to pressure that in the period from 1st century to 5th century A. D. Aryan civilization prevailed in South India. If, during this period, Aryan civilization had taken root to such an extent in South India, the advent of the Aryans to South India must have taken place at least two or three centuries prior to this period. The Nambūtiris of Kerala are called Malayala Brahmins. Between them and the Brahmins of other countries there are differences in manners and customs. They are given below:

The Brahmins of other parts of India do not perform agnihotra rites (maintaining the holy fire by burnt offering) so elaborately as the Malayāla Brahmins.

Among the sixteen purificatory rites, Agnisvīkāra (or taking up of sacrificial fire) is an important item in Malabar. From Vedic period Agni (Fire) had become a prominent God. Most of the verses in Ṛgveda are concerned with fire. The attachment of the Brahmins of Kerala to fire shows their antiquity.

Much importance is attached to the learning of scriptures and priest-hood in Kerala. There were 18 Mathas are residential institutions in Kerala for giving religious education.

The peculiar type of recitation of the Vedas of the Malayāla Brahmins and the accompanying gestures of their hands and the movements of the head at the time of recitation are considered by them to be ancient. Even today certain sounds are produced by them in the Vedic way. (For instance Samrāl – Samrāt; Vaṣar – Vasat; Īḍe – Īle etc.).

In Malabar there is a customary atonement or expiation called Vrātyastoma for those Brahmin boys who had not undergone investiture with the sacred thread within the stipulated time. This shows the stress laid on the need of religious education.

The custom that all the male members of the family except the family chief should be engaged in 'Snātakavṛtti' (should remain celibates even after education) is prevalent only in Malabar.

Much importance is attached to evening worship in Kerala. An that time the Vedic gods are not hailed. But Brahmins of other places do not seem to attach so much importance to this practice.

The Brahmins outside Kerala repeat the mantras uttered by the priest and perform the

functions, at the time of meditation and worship. But in Kerala for meditation and worship with or without incantations a priest is not necessary. This indicates the practice in vague during Vedic period before the priestly class became predominant.

The Nambūtiris have recognized only three Vedas.

The Kerala Brahmins wear only one sacried thread. The Nambūtiris became predominant in Kerala and began to have a hand in the various spheres of activities. Thus, the Aryan civilization shook the customary faith and religion of Kerala from top to bottom and the Aryan religion hoisted its flag of victory here. Aryan literature also found its way into Kerala. The authors and scholars in Kerala began to imitate it. The Nambūtiris erected temples in Kerala with the help of local chieftains. The sounds of alphabets, sentence pattern, grammar, poetic tradition etc. of Malayālam language underwent a thorough change. Sanskrit education spread far and wide. They spread Aryan civilization through 'Kūttu and Kūṭiyāṭṭam (Narration of mythological stories with gestures, etc. and collective dance) Pāthaka and Saṅghakkali (Musical lectures and dramatic performances), in connection with festivals in the temples.

They absorbed many of the customs and manners of Kerala. The Nambūtiris who had adopted priest-hood as their career had amassed wealth and landed property in the capacities of priests and authorities of the temples. Some of them became kings (*e.g.* King of Iḍappally, King of Campakaśśeri etc.). They kept up the contact with the people of the locality by means of morganatic marriages and made their positions secure. Thus, these people, though a small minority, were able to hold sway over the people of Kerala for a long time.

NAMMĀLVĀR

The first of the twelve great Ālvārs. The Śaivite devotees of South India are called Nāyanārs and the Vaisṇavite devotees, Ālvārs. The word ālvār means, a devotee of God. The Vaiṣṇava religion says that the twelve ālvārs are the incarnations of Ādisesa and Garuḍa the followers and the embodied deities of the Conch and the discuss the weapons of Viṣṇu. It is mentioned in Śrīmad Bhāgavata that divine persons who are followers of Viṣṇu will incarnate on the earth in Kaliyuga and that their native places will be the banks of the holy rivers in Drāvida such as Tāmraparṇī, Kṛtamālā (Vaigai), Payasvinī (Pāpanāśinī) and Kāverī. It is stated about these divine persons in Viṣṇumāhātmya that they would take birth in any caste and compose Drāvida songs and thereby propagate lofty truths. The collection of Dravida songs thus composed by the ālvārs is called 'Divya Prabandha' (Divine Composition).

There are four thousand songs in four parts in the Divine composition and hence it has the name Nālāyira Prabandham 'Four thousand composition'. The theme of the 1st and 2nd thousands is a secret known as 'Tirumantra' (the divine spell). The third thousand is concerned with the "Caramasloka" (the verse of death) and in the fourth "Dvayamantra" is dealt with. The Tirumantra (the divine spell) is the collection of three words Om, Namaḥ and Nārāyaṇa.

'Om' and 'namaḥ' are explained in the first thousand and the word Nārāyaṇa in the second thousand of the composition. The Caramaśloka (the verse of death) is the last utterance of the songster-priest. It is a propagation of the theme of seeking refuge. The individual soul has to seek refuge under the universal soul, unconditionally. This is what is called 'Prapatti. Dvayamantra (the two fold mantra) deals with the aim and the ways for the realisation of that

aim. It would be possible only by the help of Lakṣmī Bhagavatī (the goddess Lakṣmī). It is a verse of only two lines.

The first and foremost among the ālvārs is Nammālvār. 'Tiruvāymoli' is his work. It had been predicted in Vaiṣṇava Purāṇa that at the beginning of Kaliyuga. Viṣṇu Senānī named Visvaksena would incarnate as Nammālvār and that he would reinstate the Vaiṣṇavite religion. It is hinted in Brahmāṇḍa Purāṇa that Nammālvār would incarnate in Śrīnagarī (Tirunagari) on the banks of river Tāmraparṇī in the Kingdom of Pnadya. As was fore-told Nammālvār was born in Tirunagari. The present name of this place is 'Ālvār tirunagarī'.

There is a traditional lore about the birth of Nammālvār. There was a ruling chief named Kāriyār is Tirunagari. Udayamaṅkayār was his wife. The couple once went to the Vaiṣṇavite temple near Mahendra mountain known as Tirukkuraṅkuṇṭi temple and prayed to the god consecrated there called Nambi, for a son. Reply was given through the priests that the god himself would take birth as their son. Accordingly Udayamaṅkayār gave birth to Nammālvār. Scholars say that the birth of Nammālvār was on the 43rd day of Kailyuga that is in B. C. 3102.

Nammālvār had another name Parāṅkuśa. Some believe that he has the incarnation of portions of Seneśa and the jewel Kaustubha. Some way that there are portions of Mahaviṣṇu, Pañcāyudha, Ādiśeṣa and Seneśa in Nammālvār. The Vaiṣṇavites had given Nammālvār a lofty place. The infant born to Kāriyār and Udayamaṅkayār was not an ordinary one Generally infants at birth are covered with a case of air called 'Śaṭha'. Because of this they lose the memory of previous birth. But Nammālvār had no Śaṭha. So he got the name 'Śaṭhakopa'. The parents were amazed at the infant which lay still without beating its legs, and crying or sucking its mother's breasts. The bright infant was taken to the Vaiṣṇavite temple on the twelfth day. Because of his difference from ordinary infants he was named Māra. A golden cradle studded with jewels was hung on the branch of a tamarind tree and laying the child in it, the parents went home. That tamarind tree still stands there. The devotees believe that tree also is a portion of Ādiśeṣa.

Nammālvār spent sixteen years under the tamarind tree without opening the eyes or uttering a single word. In the sixteenth year a wise man who could understand the dignity of Nammālvār came there. The person was the Madhura Kavi Ālvār. After this Nammālvār sat under the tamarind tree and sang songs of praise of Nārāyaṇa. Madhura Kavi set tunes for them and sang them. Everybody who head them was struck with wonder and stood still. Nammālvār spent his days under the tamarind tree in meditation and contemplation. At the age of 35 he entered heaven.

MAMUCI I

A fierce Rākṣasa (giant). It is stated in Mahābhārata, Ādi Parva, Chapter 65, Stanza 22, that this giant was the son of Prajāpati Kaśyapa by his wife Danu. This fierce giant was killed by Indra. There is a story in the Purāṇas describing how Namuci was killed.

Under the leadership of Namuci a great army of the giants invaded the realm of the gods. Indra came with an army of *devas*. Though the giants were defeated in the battle Indra was not able to kill Namuci. To save himself from the attack of Indra, Namuci got into the radiance of

the Sun and hid himself there. Indra found him out and made a treaty with him, the conditions of which were as said by Indra:

"Oh, noble giant, I will not kill you by wet thing or dry thing, in the night or in the day. What I say is true."

According to this treaty it became impossible for Indra to kill Namuci either with wet things or with dry things and either in the day time or in the night. Only when Indra had agreed to these conditions did Namuci come out.

The battle continued and Indra drove away Śumbha and Niśumbha the elder brothers of Namuci, who went to Pātāla. Indra ran after Namuci and in the evening Indra found him hiding on the sea shore and killed him with the foam of the sea. As Indra had violated the condition of the treatly the severed head of Namuci followed Indra. With this Indra incurred the sin of Brahmāhatyā (killing a Brahmin). To get remission from this sin Indra approached Brahmā. He was advised to bathe in Aruṇāsaṅgama and doing so Indra got remission of his sin. From that day onwards Aruṇāsaṅgama became a holy bath (tīrtha).

NANDAGOPA FOSTER FATHER OF ŚRĪ KṚṢṆA

There are two stories about the previous birth of Nandagopa.

(i) Drona, one of the eight Vasṇus and his wife Dhārā once committed a mistake, not becoming the gods. Brahmā who found it out, cursed the couple to take birth in the family of cowherds. Drona and Dhārā prayed for remission. Brahmā told them that Mahāviṣṇu would incarnate as their son as Śrī Kṛṣṇa and that after that birth they would be liberated from the curse. Accordingly Drona took birth as Nandagopa and Dhārā as Yaśodā. (Bhāgavata, Skandha 10).

(ii) Once a king named Candrasena sat in the Mahākāla temple in Ujjayinī to perform penance. Śiva was pleased at his penance and gave him a jewel. That brilliant precious stone fulfilled all his desires. Other kings heard about this jewel and came to war to take possession of the jewel. The king came and took refuge in the temple.
At this time a son named Śrīkara was born to a cowherdess is Ujjayinī. He was god-fearing since childhood. Śrīkara came to Mahākāla temple and sat in worship and meditation and attained the goodwill of Śiva. The Kings who came in chase of Candrasena could not approach the temple because of the unearthly brilliance that radiated from Śrīkara. Not knowing the reason the kings stood starting and Hanūmān instantly appeared before them and said. "Hear this, oh Kings! Śrīkara is not a mere cowherd boy. The God is pleased with him. In his eighth birth from today he will be born in Ambāḍi under the name Nandagopa. Then Mahāviṣṇu will incarnate as the son of Nandagopa unders the name Śrī Kṛṣṇa."

Nandagopa was the eighth birth of this Śrīkara. (Śiva Purāṇa, Śanipradoṣamāhātmya).

While Śrī Kṛṣṇa was living in Ambāḍi as the foster-son of Nandagopa, Nandagopa went to bathe in the river Yamunā. While he was taking a dip under the water a servant of Varuṇa carried him away to the realm of Varuṇa. As Nandagopa disappeared the people of Ambāḍi ran here and there in grief. At last Śrī Kṛṣṇa jumped into the water and reached the city of Varuṇa, who praised Śrī Kṛṣṇa and said that it was to see Śrī Kṛṣṇa that he had carried Nandagopa

away, and requested for pardon. Śrī Kṛṣṇa pardoned Varuṇa and brought Nandagopa to Ambāḍi. (Bhāgavata, Skandha 10).

NANDAKA

Asword of Mahaviṣṇu. (M. B. Anuśāsana Parva, Chapter 147, Stanza 15).

There is a story explaning how Mahāviṣṇu came by this sword Nandaka. In days of old Brahmā performed a sacrifice on the banks of the heavenly Gaṅgā on a peak of mount Mahāmeru. While Brahmā was siting in deep meditation in the sacrifice Lohāsura was seen coming to cause disturbance to the sacrifice. Immediately a male being came into existence from the meditation of Brahmā. The male being paid homage to Brahmā and the *devas* (gods) became glad and they encouraged the male being. Because the gods greeted the male one, he was changed to a sword called Nandaka (that which is greeted or thanked for). That sword was received by Mahāviṣṇu at the request of the gods. When Mahāviṣṇu slowly took it Lohāsura came near. He was an *asura* of blue complexion, with thousand hands of adamantine fists. By wielding his club he drove away the gods. Mahāviṣṇu cut down his limbs one by one and those organs became metals by the touch of the sword. The Mahāviṣṇu killed the *asura*. Then Mahāviṣṇu granted Nandaka a pure body and various boons. Afterwards Nandaka became the deity of weapons on the earth. Thus Brahmā, who got rid of the disturbance by the aid of Viṣṇu, completed the sacrifice. (Agni Purāṇa, Chapter 245).

NARA I

A hermit of divine power.

Brahmā created Dharmadeva from his breast. Truthful and righteous Dharma married ten daughters of Dakṣa. Several sons were born to Dharma of his ten wives. But foremost among them were Hari, Kṛṣṇa, Nara and Nārāyaṇa. Hari and Kṛṣṇa became great *yogins* and *nara* and Nārāyaṇa became great hermits of penance. The Nara-Nārāyaṇas lived in the holy Asylum of Badarikāśrama in the vicinity of the Himālayas for a thousand years performing penance to Brahmā. (Devī Bhāgavata, Skandha 4).

The Devas (gods) and the *asuras* (demons) together churned the sea of milk and obtained Ambrosia (the celestial nectar of immortality). Mahāviṣṇu took the guise of a fascinating woman and obtained the Amṛta by stealth from the *asuras* and gave it to the *devas*. The *asuras* waged a terrible war with the *devas*. At that time, at the request of the *devas*, Nara and Nārāyaṇa took sides with the *devas*, and fought against the *asuras* as a consequence of which the *asuras* were defeated. In Mahābhārata, Ādi Parva, Chapter 19, Stanza 31, it is stated that from that day ownwards Indra entrusted the keeping of the celestial Nectar with the hermit named Nara.

Conflict with Śiva. Because he was not invited to the sacrifice by Dakṣa, Śiva got angry and sent his trident against Dakṣa's sacrifice. The trident completely destroyed the sacrifice and flew through the air here and there. Then it reached Badaryāśrama and hit the breast of Nārāyaṇa who was sitting engaged in panance. By the force of the utterance of the sound 'Hum', made by Nārāyaṇa, the trident was ejected from his breast. Finding no accommodation there it flew back to Śiva, who getting angry at this rebut approached Nara-Nārāyaṇas with the intention of exterminating them. Nara took a grass from the ground an axe. If flew round Śiva

to attack him. Śiva broke the axe. From that day onwards Śiva got the name 'Khaṇḍaparaśu' (one who broke the axe). In this story it is said that the trident which had returned from the breast of Nārāyaṇa heated the hair of Śiva to such an extent that they were dried as dry grass. So Śiva came to be called 'Muñjakeśa' (with hair having the colour of dry grass).

Fifth with Prahlāda. Once Cyavana the son of Bhṛgu went to Nākuleśvara Tīrtha (Bath) to take his bath in the river Narmadā. As soon as he got into the water the serpent called Kekaralohita caught hold of him. Cyavana meditated on Viṣṇu. So the poison of the serpent did not affect him. The huge serpent dragged Cyavana to Pātāla (the Nether world). But as his poison did not affect the hermit the serpent left the prey and went away. The Nāga damsels welcomed him and showed hospitability. Being greeted by the Nāga damsels he travelled through Pātāla and reached the great city of Danavas. The *asura* chiefs greeted him with respect. Prahlāda met Cyavana, and received him with pleasure. The hermit said to Prahlāda. "I came to bathe in the Mahātīrtha and worship Nākuleśvara. When I got into the river a serpent caught hold of me and brought me to Pātāla, and made it possible for me to meet you." Hearing these words of Cyavana the King of the *asuras* said: "Oh good Lord! which are the holy baths in the earth, the sky and the Pātāla? Would you be pleased to tell us?" Cyavana replied: "Oh! powerful and mighty King! The holy baths are Naimiṣa on the earth, Puṣkara on the sky and Cakra Tīrtha in Pātāla; these are the most important ones."

The King of the Daityas decided to go to Naimiṣa and said : – "We must go and bathe in the Naimiṣa T^īrtha. We could visit and worship Viṣṇu with eyes as beautiful as lotus." Obeying the words of the king, preparations were made instantly and the *asuras* started from Rasātala for Naimiṣa.

The mightly host of Daityas and Dānavas reached Naimiṣa and bathed in the Tīrtha. After that Prahlāda went to the forest for hunting. As he was walking thus, he saw the river Saraswatī. Near the river there was a Pine tree with very big branches, all of which were covered with arrows, the head of one at the tail of another. Prahlāda saw near the tree two hermits, with matted hair, clad in the hide of black antelope, peforming penance. Near them were two perfectly made divine bows named Śārṅga and Ajagava and two quivers which would never become empty. Prahlāda questioned them without knowing that they were Nara and Nārāyaṇa. The questioning ended in a contest. The hermit Nara stood up and taking the bow Ajagava began sending showers of arrows as Prahlāda. Prahlāda checked every one of them. The hermit made his fight more severe. Prahlāda also withstood it. At last pushing Nara back Nārāyaṇa came to the front. The fight between Prahlāda and Nārāyaṇa was fierce. In the end Prahlāda fell down, his breast being pierced by the arrow of Nārāyaṇa. Prahlāda realized that the hermit Nārāyaṇa was none but Viṣṇu. He praised Nārāyaṇa (Vamana Purāṇa, Chapter 8).

Other information.

(i) On the occasion of the stripping of Pāñcālī of her clothes at the palace of the Kauravas. Pāñcālī cried, calling Nara and Nārāyaṇa.

(ii) Arjuna and Śrī Kṛṣṇa were the rebirths of Nara and Nārāyaṇa.

(iii) It is stated in Mahābhārata, Śānti Parva, Chapter 334, Stanza 9, that the hermit Nara was one of the four incarnations taken by Mahāviṣṇu in the Manuṣya Yuga (age of man) of the Svāyambhuva Manvantara.

(iv) It is mentioned in Padma Purāṇa, Uttara Khaṇḍa, Chapter 2, that, of the two, *viz.*, Nara and Nārāyaṇa, Nara was of fair complexion and Nārāyaṇa of dark complextion.
(v) It was because of the curse of the hermit Bhṛgu that Nara-Nārāyaṇas took birth as Arjuna and Kṛṣṇa in the Dvāparayuga. (Devī Bhāgavata, Skandha 4).
(vi) The meaning of the word 'Nara' is he who is not damaged. The universal soul named Nara has created water and so water got the name 'Nāram'. Because he lives in that water which has he name Nāram, the universal soul got the name Nārāyaṇa.
(vii) For the other incarnations of Nara see under Raktaja.

NĀRADA I

A very famous sage of the Purāṇas.

Nārada was the son of Brahmā, born from his lap. Brahmā mentally created the famous Saptarṣis, Marīci, Aṅgiras, Atri, Pulastya, Vasiṣṭha, Pulaha and Kratu. From Brahmā's anger was born Rudra from his lap Nārada, from his right thumb Dakṣa, from his mind Sanaka and others and from his left thumb a daughter called Virani. Dakṣa wedded Virani. (Devī Bhāgvata, 5th Skandha).

The Purāṇas refer to more than seven prominent births of Nārada. He was first born as the son of Brahmā, and after that, on account of Brahmā's curse he was born as the Gandharva called Upabarhaṇa. Following that he was born as the son of emperor Drumila and was named Nārada. Again born as the son of Brahmā under the name Nārada, he married Mālatī and ended his life as a monkey. He was again born as the son of Brahmā and was cursed by Dakṣa. Afterwards he was born as the son of Dakṣa and also as a worm. All these births did not occur in one and the same Manvantara. Nārada may be noticed doing something or other in connection with the various characters in the Purāṇas. There is no other character in the Purāṇas occupying so popular a place in them as Nārada. The important five births of Nārada are described below.

Nārada born from the lap of Brahmā desired to remain a celibate. But, Brahmā suggested that he should assume responsibility for procreation as his (Brahmā's) other sons like Marīci and Sanaka had already become celibates. Nārada did not accept this suggestion of Brahmā at which the latter got angry and cursed Nārada to lose his knowledge and to marry fifty beautiful women. Brahmā continued: – "You will be born as a Gandharva known as Upabarhaṇa and will become a great musician. You will be unrivalled in the handling of the Vīṇā. After your death as the Gandharva you will be born as the son of a servant woman, and as such you will be a great devotee of Viṣṇu. Afterwards you will be born as my son when I will important knowledge to you."

There was a Gandharva called Citraketu, who performed penance on the banks of the Puṣkara lake to propitiate Śiva for a child. Śiva appeared and blessed Citraketu to the effect that Nārada, the son of Brahmā, would be born as his son. Accordingly the wife of Citraketu delivered a son whom the family priest named Upabarhaṇa. The boy grew up a devotee of Viṣṇu. Bṛhaspati taught him the worship of Hari (Viṣṇu). Upabarhaṇa lived on the slopes of the Himālayas performing penance. While Upabarhaṇa was one day engaged in Samādhi fifty daughters of the Gandharva called Citraratha passed that way, and they fell in love with Upabarhaṇa, who was in Samādhi. He awoke from Samādhi on hearing the melodious songs

of the fifty damsels who stood there with palms joined in reverence. Upabarhaṇa too fell in love with them, and he married all the fifty girls. He returned with them to the palace and lived there for thousands of years. Once the Gandharvas and the Apsaras were invited to sing the story of Viṣṇu in Brahmāloka. Upabarhaṇa accompanied them. He became lustful towards Rambhā. The Prajāpatis, who noticed it got angry, and Upabarhaṇa, well-nigh dead due to their curse returned home. He told his wives all that had happened to him. He spread a darbha grass on the ground and lay on it and died. Mālatī, the eldest of his wives, got ready to curse Brahmā, Yama and Mṛtyu. In great consternation they sought refuge under Viṣṇu, who comforted and sent them back to Mālatī. They saluted her. Then a Brahmin, who went there questioned Brahmā about the death of Upabarhaṇa. The Brahmin told him that, according to previous decision, life for another thousand years remained for Upabarhaṇa, but he died in the meantime on account of the curse of Prajāpati. Immediately the Brahmin assumed the form of Viṣṇu. The Brahmin blessed Upabarhaṇa who woke up from death rubbing his eyes. He lived happily at home with his wives. He was blessed with children and grandchildren. Knowing that his end was near Upabarhaṇa and Malati spend their time in austerities on the banks of the Gaṅgā. At last Upabarhaṇa expired, and Malati ended her life in his funeral pyre. (Bhāgavata, 7th Skandha).

There lived in Kānyakubja the emperor called Frumila. He, alongwith his wife Kalāvatī, performed penance on the banks of the Gaṅgā for an offspring. Kalavati pleased Kaśyapa, by her worship and with his blessing she became pregnant. Drumila, who in the meantime had renounced everything in life, decided to spend the rest of his life in the forest itself. He gifted away all his wealth to Brahmins and died in the forest. Though Kalavati got ready to follow him in the funeral pyre, a celestial voice stopped her and she refrained from commiting self-immolation. She returned to the village and lived as a slave in a Brahmin's house. In due course of time she delivered a son. On the birth of the child it rained in the land which was suffering from failure of rains, and because of that Brahmin master of Kalavati named the child Nārada, meaning he who gives water. When the child Nārada grew up he told his mother the story about his former birth. He turned out to be a great devotee of Viṣṇu. Meanwhile, Kalavati, who went to milk the cow one night, was bitten to death by a snake, and Nārada was orphaned. Śiva and three attendants of his who went there in disguise were pleased at Nārada's great devotion for Viṣṇu and his service-mentality. He lived on the left-overs given by them. He repeated songs sung by them about Viṣṇu. Gradually Nārada became perfect devotee of Viṣṇu and a unique master of music. Śiva and others imparted Bhāgavata to Nārada before they left him. Nārada who thus attained divine knowledge performed penance for many years on the banks of the Gaṅgā and died there. (Bhāgavata, 7th Skandha).

Nārada, who expired on the banks of the Gaṅgā was again born as the son of Brahmā. Through the father wanted the son to get married the latter preferred to spend his days in the meditation on God. Brahmā then told his son as follows: "Why are you so much afraid of the householder's life Many people have attained salvation by following the four Āśramas (stages in life) like that of the celibate, the householder, the anchorite and the sannyāsin. In fact, only such people will be able to serve man and God. A girl named Malati alias Damayanti is born to Maharṣi Sañjaya, and Śiva has granted her the boon that in this birth you will become her

husband. You, therefore, go to Naranārāyaṇas engaged in penance on the Himālayas. They will give Malati in marriage to you."

Accordingly Nārada went to Badarikāśrama where in the presence of Naranārāyaṇas he married Malati.

During those days Nārada and sage Parvata started on a pilgrimage in the course of which they went to the palace of emperor Sañjaya to observe Cāturmāsya. The emperor left a well-furnished house at the disposal of the pilgrims. He also deputed his daughter Damayanti to serve them. The humble service of Damayanti pleased them both. But, Damayanti's devotion towards Nārada was more ardent and both of them noticed this fact. One day *parvata* asked Nārada whether Damayanti did not take a special interest in him (Nārada) and to this Nārada answered 'Yes, I too think so'. Parvata got angry at this answer of Nārada and told him thus: "We had agreed at the time when we started on this tour to divulge all secrets to each other Now you have broken that contract. Why did you not tell me about Damayanti's partiality for you? You become, therefore, a monkey". Nārada, in turn, cursed Parvata as follows: "You will live in hell in Yamaloka for a hundred years."

Accordingly Nārada became a monkey and Parvata lived in hell. At this juncture Sañjaya's ministers advised him to marry his daughter to a prince, and the news made her very sad. Sanjaya understood the reason for his daughter's sadness from her nurse. The father had ultimately to yield to her wishes and Damayanti married Nārada, who had been turned into a monkey. Hundred years rolled by, and Parvata, the period of his curse being over, returned to the palace of Sanjaya. Nārada treated Parvata duly well, and pleased at the treatment, he gave redemption to Nārada from the curse. Nārada lived very happily with Damayanti for a long time at the palace, and after the demise of Damayanti he attained Brahmāloka. (Bhāgavata, 7th Skandha).

After the creation of the Devas was over, Brahmā called Dakṣa to him and asked him to marry Virani and procreate, and Dakṣa accordingly begot five thousand sons of Virani. They were called Haryaśvas. Finding that the Haryaśvas also were interested in the procreation of children Nārada, the Devarṣi, approached and told them as follows: – "Oh! Haryaśvas! You who are exceptionally vital people seem to be trying to procreate children. But, you have not enquired as to whether there is enough space on earth for such large numbers of people. You are just like children who know nothing about the world. How will you procreate people? Since you could live absolutely free in the sky why do you not find out the limit of the earth?"

The Haryaśvas thereupon ran away in different places to find out the limit of the earth, and they have not, like the rivers which entered the ocean, returned yet. At the loss of the Haryaśvas in the above manner, Dakṣa created the Śabalāśvas, whom also Nārada sent away to various parts of the earth. Dakṣa again created five thousand people whom also Nārada drove away in the above manner. Angry and sad at this, Dakṣa cursed Nārada thus: – "Well, Nārada! my children roam about like this because of you. Therefore, you too in future will be roaming about without a permanent abode. Moreover, you will have rebirth as my son."

Nārada became a world-trotter on account of the above curse of Dakṣa. He was also reborn as the son of Dakṣa. (Devī Bhāgavata, 7th Skandha and Viṣṇu Purāṇa, Part 1, Chapter 15).

There is a story about Nārada being born as a worm. On the approach of a chariot the

worm moved quickly away from its route lest its wheel should crush it to death. The king seated in the chariot burst out into laughter at the above sight when the worm told him as follows: "There is nothing to be laughed at in my action. In every birth the body in much dear to the ātman (soul). Just as you love your body I also love and protect my body. (Mahābhārata).

While staying once with Kṛṣṇa at Dvārakā, Nārada and the former went out on a tour in an aerial chariot. On the way they saw a stream and Kṛṣṇa stopped the chariot there as Nārada wanted to quenched his thirst at the stream. Nārada drank water from the stream disobeying Kṛṣṇa's injunction that he should bathe before drinking water, and lo! The next moment Nārada was turned into a woman and when 'she' looked around neither Kṛṣṇa nor the chariot was to be seen. She wandered about in the forest and at last reached an Āśrama. When the Ṛṣi of the Āśrama awoke from his Samādhi he saw standing before him a beautiful woman who requested him to accept her as his disciple. He readily granted her request. The preceptor married the disciple and in due course of time she became the mother of sixty children. One day all the sixty children and their father expired together. The grief-stricken widow felt too weak to perform the obsequies of the dead. An extraordinary hunger also held her in its grips. She raised her hand to pluck a fruit from the mango tree that stood nearby but could not reach the mango above. She placed together the corpses one on the other, mounted upon the heap of dead bodies and plucked the mango-fruit. Immediately a Brahmin arrived on the spot and exhorted the wodow on the impropriety of taking without bathing after the death of husband and children. Then the widow entered the stream and dived in its waters holding above water the hand in which was held the mango, and lo! it was Nārada who come out from the water. Only the hand, which had been held above water and did not therefore get wet, remained like that of a woman with bangles thereon. The Brahmin, who stood there on the banks of the stream transformed himself into Kṛṣṇa. As ordered by Kṛṣṇa Nārada again dived with the whole of his body in the water when the hand also turned into that of a man. The mango held in the hand turned into an excellent Viṇā. And Kṛṣṇa told Nārada: "The Ṛṣi who lived with you as your husband and who is no more is Kālapuruṣa, and the sixty children are years Prabhava, Vibhava etc.

Kṛṣṇa and Nārada then returned to Dvaraka. (Bhāgavata. 7th Skandha).

When Kalikāla held the earth in its grips Nārada, on a particular occasion, went round the world viewing the evils of Kali, and he saw a young woman immersed in grief sitting on the banks of the Yamunā, the sports field of Kṛṣṇa. On both sides of her two old men were breathing in an unconscious state, and the woman, weeping was trying to restore them to consciousness. Many other women were fanning the unconscious men and trying to comfort the woman. Nārada approached the young woman when she spoke to him as follows: 'Oh! great sage, please put an end to my grief, because your words will remove all grief. I am called Bhakti and these two old men are my sons, one of whom is known as Jñāna (knowledge) and the other Vairāgya (renunciation), and they have become old due to the impact of time. The others found here are sacred rivers, who have come to serve me. But, the service of nobody will do me good.

I was born in the Drāviḍa region, grew up in Karṇāṭaka, lived here and there in Mahārāṣṭra and became old at Gujarat whereat, atheists due to the evil of Kali inflicted wounds on me for

a long time so that I became very weak. I did then go with my sons to the worshipful Vṛndāvana where I regained my old form and became a young woman in the shape of a ghost. My children suffer here in an unconscious state and I have to leave this for another place. I am so very sad that my sons have become old. Why did I became a young woman when my sons were old. Why did I become a young woman when my sons old people? We three were touring together, and how then did this difference arise with regard to us? Is it not the proper thing for the mother to be older, and her children younger? You will please explain the reason for all these."

Nārada read out the Vedas and the Vedāṅgas to her, to no purpose. Then Sanaka, Sanandana, Sanatkumāra, Sanatsujāta and others (all of them the mental offsprings of Brahmā and gifted with eternal youth) asked Nārada to read out Bhāgavata to the sons of Bhakti. Nārada did so, and they became immediately young. (Padma Purāṇa, Uttarakhanda).

Kṛṣṇa was living in Dvaraka with his 16008 wives. Nārada once wanted to know how Kṛṣṇa managed to maintain so many wives without any difficulty or quarrels among them. To test it he first went to the palace of Rukmiṇī where both Kṛṣṇa and herself welcomed and treated him duly. Nārada next visited Sayyabhāmā's house where also Kṛṣṇa and herself welcomed and treated him well. In the houses of all the 16008 wives of Kṛṣṇa, Nārada had the same experience as above. He was wonder-struck at the divine powers of Kṛṣṇa and returned home praising Kṛṣṇa (Bhāgavata, 10th Skandha).

Nārada had been very proud about his greatness as a musician. Viṣṇu decided to put an end to this conceit of Nārada for which purpose he took Nārada to a forest. There they saw many women, whose limbs had been cut, crying on account of insufferable pain. Mahāviṣṇu asked the women who they were and why their limbs were cut. They answered Viṣṇu that they were Rāgiṇīs, the presiding deities over the various tunes and that they were reduced to their present plight by the totally erroneous singing of the tunes by Nārada.

Nārada hung his head down in shame at the above answer of the women and he was cured of his conceit.

Nārada once met Hanūmān, who sang a song for him. Enjoying the music Nārada placed his Viṇā on a rock which had been melted by the song of Hanūmān, and Nārada's Viṇā sank into the melted rock. When the singing by Hanūmān was over, the rock, as of old, became hard again and the Viṇā got stuck up with it. Hanūmān asked Nārada to melt the rock again with a song of his and take away his Viṇā. Nārada sang and sang, all to no purpose. The rock did not melt again. Then Hanūmān sang a song and the rock melted. After praising Hanūmān Nārada left the place ashamed.

Nārada once requested Kṛṣṇa to teach him about Māyā (illusion) and Kṛṣṇa told him that he would be taught sometime later. Afterwards, one day while Nārada was walking about, it began to rain and he took shelter from the rain in a put near at hand. There was a beautiful young woman in the hut and Nārada fell in love with her. Nārada lived with her for many years and a number of children were born to them. But, a flood washed the mother and children off into the sea, and Nārada was grief-stricken. Then Kṛṣṇa appeared there and asked Nārada whether he loved Māyā. Nārada confessed that he understood Māyā very well and requested Kṛṣṇa to save him from attachments on account to Māyā.

Once Nārada went to Sanatkumāra and requested him to instruct him in spiritual wisdom telling the latter that he had already learnt the Vedas and all other scriptures and arts. Sanatkumāra accordingly taught him about the perfect nature, without either beginning or end, of supreme bliss. He taught Nārada thus : "Everything is God. God exists in all animate and inanimate objects, and God is superior to everything."

Other information about Nārada.

(1) Once Brahmā advised him sixteen names which would wash off all the evils of Kali, *i.e.*, Hare Rāma Hara Rāma Rāma Hare Hare, Hare Kṛṣṇa Hare Kṛṣṇa Kṛṣṇa Kṛṣṇa Hare Hare. (Kalisantaraṇo paniṣad).

(2) It was Nārada who gave the impetus to Vālmīki for the composition of Rāmayaṇa. Once Vālmīki asked Nārada, who had returned after a tour of the three worlds, who the greatest of men was. Nārada replied 'Śrī Rāma' and related to Vālmīki a brief history of Rāma. Nārada departed from there and Vālmīki went to the banks of the river Tamasā. It was there that Vālmīki at the sight of a hunter shooting down one of the Krauñca birds, sang the famous verse 'Māniṣāda' etc. (See under Vālmīki).

(3) Nārada once went to Vada Vyāsa, who was very unhappy because he had no children. Questioned by Vyāsa as to the means to have a son Nārada advised him to worship Parāśakti (the supreme power). Accordingly Vyasa worshipped Parāśakti at Kailāsa and was gifted with the son Śuka. (Devī Bhāgavata, Ist Skandha).

(4) When once Nārada came to Vaikuṇṭha playing on his Vīṇā Lakṣmīdevī went bashfully into the inner apartment. In fact, she felt some love towards Nārada who asked Viṣṇu for the reason thereof. Viṣṇu replied that none existed who had absolutely conquered Māyā (illustion) and that Lakṣmīdevi felt love towards Nārada for a few moments because of the influence of Maya. (Devī Bhāgavata, 6th Skandha).

(5) Once Agastya kicked down mount Vindhya and Nārada had also a small share in it. Vindhya had risen above the path of the sun as Nārada told him querulously that the Sun was circling Mahāmeru and was ignoring Vindhya. (Devī Bhāgavata, 10th Skandha).

(6) Nārada once went to Pātālaloka and returned after having been duly treated as guest by Prahlāda. (Brahmā Purāṇa, Chapter 23).

(7) Nārada once curșed Nalakūbara and Maṇigrīva (sons of Kubera) and turned them into two trees. They regained their former form on being touched by the mortar drawn by Kṛṣṇa as a boy. (See under Nalakūbara).

(8) It was Nārada who told Kaṁsa that Śrī Kṛṣṇa was in Ambāḍī. He also told Kaṁsa about his previous history. (Bhāgavata, 10th Skandha).

(9) Vṛkāsura once asked Nārada who amongst the Trimūrtis used to be pleased most easily and Nārada mentioned Śiva. It was therefore that the *asura* performed penance to Śiva and pleased him. (Bhāgavata, 10th Skandha).

(10) The following story occurs in the Vāyu Purāṇa as to how Nārada's Vīṇā became the musical instrument of the world. Once Nārada was in Indra's court when the latter asked Urvaśī to give a dance performance. She did so and in the course of the dance saw Jayanta, son of Indra seated before her. She was swept over by a passion towards

Jayanta as a result of which some mistakes were made by her in dancing. Nārada, who was playing his Vīṇā called Mahatī, also committed some mistakes. Nārada did so to attract the attention of the audience to Urvaśī's mistakes. Noticing the mistake Agastya, who too was present on the occasion, cursed Urvaśī to become a bamboo. He cursed that Nārada's Vīṇā should become the Vīṇā of the world (Vāyu Purāṇa).

(11) Nārada's curse was also one of the causes for Rāvaṇa's death. Rāvaṇa once requested Nārada to explain to him the meaning of 'Om', and when Nārada refused to oblige him he threatened to cut Nārada's tongue. Nārada in return cursed that the ten heads of Rāvaṇa would be cut. (Kamba Rāmayaṇa, Yuddha Kaṇḍa).

(12) During one Kalpa, Nārada was born as a Devagandharva as the son of Kaśyapa by his wife Muni.

(13) One occassion Nārada recited Mahābhārata which include three lakhs of slokas. (Mahābhārata, Ādi Parva, Chapter 1; Svargārohaṇa Parva, Chapter 5).

(14) Since he imparted Sāṅkhya wisdom to the sons of Dakṣa they renounced the world and departed for different places.

(15) He was present at the birthday celebrations of Arjuna. (Ādi Parva, Chapter 122, Verse 57).

(16) He also was present in the company of Devas and women, who attended Pāñcālī's Svayaṁvara.

(17) After Pāñcālī's Svayaṁvara he once went to the Pāṇḍavas at Indraprastha and advised the five brothers not to quarrel over Pāñcālī. It was he, who told them the story of the Sundopasundas. He also arranged that Pāñcālī should live by turns of one year each with each of the five Pāṇḍava brothers.

(18) It was he who closed and sent the *apsaras* called Vargā, who was in the grip of a curse, to the south.

(19) In the form of a catechism he gave advice on various topics to Dharmaputra.

(20) When proposals for building a palace at Indraprastha for the Pāṇḍavas were under discussion Nārada went there and gave descriptions of the courts of Indra, Yama, Varuṇa, Kubera and Brahmā.

(21) He related the story of Hariścandra to Dharmaputra.

(22) It was he who conveyed the information to Dvaraka that Kṛṣṇa's grandsom Aniruddha was imprisoned in the house of Bāṇa.

(23) He bathed Yudhiṣṭhira's head with holy waters at the Rājasūya Yajña.

(24) He prophesied that the Kauravas would get annihilated.

(25) When Pradyumna decided to kill Sālva it was Nārada who saved him. (19, Verse 22).

(26) Nārada too was in the company of the Gandharvas who had gone to receive Arjuna at Indraloka.) Vana Parva, Chapter 43, Verse 14).

(27) It was Nārada who informed Indra about the Svayaṁvara of Damayantī.

(28) It was he who informed Sagara that his 60,000 children had been burnt to ashes in the fire of Kapilamuni's anger.

(29) On another occasion he prevented Arjuna from using divine arrows.

(30) While the Pāṇḍavas were living in the Kamyaka forest Nārada went there and enjoyed

hearing stories related by Sage Mārkaṇḍeya.

(31) Once he went to the palace as Aśvapati the father of Sāvitrī and described the good qualities and merits of Satyavān as a result of which Sāvitrī was married to Satyavān.

(32) Once in the course of a search for a suitable husband for his daughter, Mātalī was taken by Nārada to Varuṇaloka and shown many wonderful sights.

(33) After that he took Matali to Garuḍa loka.

(34) At last he got Matali's daughter married by Āryaka.

(35) He related Gālava's history to Dharmaputra.

(36) When fighting started between Bhīṣma and Paraśurāma Nārada tried to stop them.

(37) He consoled Akampana who was grieving over the death of his son.

(38) He demanded Sañjaya's daughter in marriage.

(39) Sage Parvata cursed Nārada and he, in turn, cursed Parvata.

(40) He blessed that a son would be born to King Sañjaya.

(41) He consoled Sanjaya who was sat over the absence of children by telling the story of Varuṇa.

(42) He spoke about the charitable nature of King Suhotra in the presence of Dharmaputra, who was feeling sad about the great war.

(43) He extolled the charitable nature of King Paurava.

(44) He extolled the yajña conducted by emperor Śibi and also his generosity.

(45) He related the story of Śrī Rāma to Yudhiṣṭhira.

(46) He related the story of Bhagīratha.

(47) He convinced Yudhiṣṭhira about the reasons for the prosperity of Dilīpa.

(48) He told Yudhiṣṭhira the stories of Māndhātā, Yayāti, Ambarīṣa, Śaśabindu, Saha, Rantideva, Bharata, Pṛthu, Paraśurāma and Sṛñjaya.

(49) Nārada too was present to see the pond created with arrows by Arjuna during the great war.

(50) He lighted the lamp for the Pāṇḍavas during the great war.

(51) He prompted Vṛddhakanyā to get married.

(52) It was he who conveyed the news about the annihilation of the Kauravas to Balabhadrarāma.

(53) He prevented Arjuna and Aśvatthāmā from using Brahmāstra during the great war.

(54) He informed Yudhiṣṭhira about the curse on Karṇa.

(55) On another occasion he related to Yudhiṣṭhira the story of Suvarṇaṣṭhīlī, son of Sañjaya.

(56) He was also present in the company of the sages who visited Bhīṣma on his bed of arrows.

(57) It was he who prompted Dharmaputra to question Bhīṣma on topics of Dharma (righteousness).

(58) Once Nārada told wind that the Śālmalī tree claimed itself to be greater than wind. The next morning wind smashed the branches and leaves of the tree.

(59) Once he entered into a discussion about the creation of the world with Asitadevalamuni.

(60) He have advice to sage Gālava about the means to achieve progress and prosperity.

(61) Once he advised sage Śuka on topics of renunciation.

(62) He praised God once with two hundred names.
(63) He once explained to the Apsarā woman Pañcacūḍā the aspects and characteristics of women.
(64) He related to Bhīṣma the greatness of feeding people with rice.
(65) He advised Marutta to appoint sage Saṁvarta as his priest.
(66) It was he who informed Dharmaputra about the death of Dhṛtarāṣṭra, Gāndhārī and Kuntī in a wild fire.
(67) He was also present with the sages who cursed Sāmba, son of Kṛṣṇa, to deliver an iron rod.
(68) Synonyms for Nārada : Devarṣi, Parameṣṭhija. Pārameṣṭhi, Parameṣṭhiputra, Surarṣi etc.

NĀRADA PURĀṆA

The *Nāradīya* account of creation is as follows: Mānasa, the first eternal being, is the root cause of the whole universe. He first created the great ether (sky); from the sky arose water, from the wind and the fire, and from the wind and the fire, the earth. Then he created a celestial lotus from which was born Brahmā also called *Ahaṁkāra* (ego). In fact, the creator of *Ahaṁkāra* is Bhagavān Viṣṇu, known also as Ananta. He is omnipresent; wind is his breath and sky his head. He himself assumed the form of Brahmā. The earth is the bottom of the lotus, and its *Karṇikā* (pericarp or helm) is the mount Meru. The explanation of the origin of the universe is given thus: From the static sky arose water as darkness. As a vessel, when filled with water, produces sound, so surging waters from the ocean, pressing against the sky, created the noisy wind. Friction between the wind and the water produced fire. The contact of fire, water and wind gave rise to a sort of liquid which solidified into the earth. The animal body is made of the five great elements, and their functions in the body are: the sky provides cavity spaces, the fire heat, water liquid sap, and the earth the solid body mass. A similar theory is propounded in the case of plants as they have all the five *Jñānendriyas* (organs of knowledge) and life also. Because the stumps experience pleasure and pain and grow even when cut, they must have a living soul. The five great elements cooperate with the winds, fan the fire in the body and the fire is constantly kept burning as in an oven.

Elsewhere, while speaking about the origin of the universe, Nārada says that Viṣṇu, the Supreme God, at first manifested himself in the forms, *Prakṛti, Puruṣa* and *Kāla* (time). The *Prakṛti*, who is nothing but the *Śakti* (power) of Viṣṇu and known by the various names like Durgā, Bhadrakālī, Vidyā, Avidyā, Parā Māyā, etc., when agitated by *Puruṣa*, gave birth to *Mahat* (the great), and the universe evolved through the following states : *Buddhi, Ahaṁkāra, Indrīyas* and the *Mahabhūtas.*

It seems that here Nārada follows the Sāṅkhya-Vedānta system of explaining the origin of the universe. Here again, the characterisation of *Prakṛti* or *Maya* as the *Śakti* of the Supreme God Viṣṇu, shows the Vaisnavite character of the Purāṇa.

The Individual Souls

The *Jīva* (life) is eternal and does not perish on the destruction of the body. The soul itself

is the enjoyer of all the *guṇas* like smell, noise, etc., and also of pleasure and plain. Just as the fire, subtly dormant in the fuel, becomes imperceptible after the fuel is burnt, so also the soul, though it exists, cannot be perceived after the destruction of the body. When the five great elements wither away, the body perishes and the soul goes out. It can be seen by one who is absetemious in food, pure minded and who concentrates his mind on the soul in yogic contemplation.

The Soul is referred to as 'Jiva'. The Brahman, the world soul, is not met with here. The text is identical with that of the Mahābhārata.

Adhyātmaṁ

Adhyātmam means knowledge regarding the Ātman, knowledge about the relation between Ātman and the world. In the end, five great elements, which are mingled with the body, join with the respective elements as waves in the ocean. But the soul enters another body and takes birth as a human being, an animal or a bird and the like, to enjoy the effect of Karma (action).

The five sense organs are formed of the five great elements. 'he sixth psychical organ is the mind, and the seventh in Buddhi. Among them Buddhi is the most important organ. The eighth is Kṣetrajña, *i.e.*, the soul. The bondage of the soul depends upon the three bhāva ; (states), *viz.*, Sāttvika, Rājasa and Tāmasa, of Buddhi. It seems that the soul is affected by contact with Buddhi and entangled in the pleasure and pain, but, actually, the soul in unaffected by these, and stands aloof as a witness. All the activities are really based on the bhāvas of Buddhi only. When by rectising Yoga one gets control over his senses, he becomes conscious of the true nature of the soul and recognises that pleasures and pain belong only to the earthly nature.

Mokṣadharma

Mind and the other five sense organs are called jñānendriyas.

The five Karmendriyas (organs of action) are hands, legs, genital organ, anus and the organ of speech. In all, thus, there are eleven organs. In action, the sense, the sense-object and the subject (mind) work together. Thus, if one hears a sound, the sense of hearing, the object, *i.e.*, sound, and the mind work together Similarly all the sense-organs work together. These are divided into three, *viz.*, Sāttvika, Rājasa and Tāmasa. One who knows the principles of salvation and those of controlling the sense organs understands the soul, and acts without any expectation, and thus attains final salvation.

This account occurs in the Mahābhārata with some variations. This text in one Purāṇa, which according to the Mahābhārata, is 'the Deliverance in the Sāṅkhya way' probably represents the early phase of the classical Purāṇic Sankhya.

Yoga

Yoga is divided into two: Karmayoga and Jñānayoga. Without Karmayoga, Jñānayoga cannot be attained. One engaged in Karmayoga should worship Viṣṇu. Ahiṁsā, Satya Akrodha (non-irritability), Brahmācarya, Aparigraka, Īrṣyā-tyāga (abandoning of jealousy) and Dayā

(kindness) should be observed by a Karmayogī as well as by a *jnanayogi*. One who worships Viṣṇu by chanting hymns and prayers is called a Karmayogi. Observance of vratas (vows), hearing the recital of Purāṇas, worship of Viṣṇu, etc., form Karmayoga.

One who gets rid of all kinds of ambitions and desires, and keeps the mind on Lord Viṣṇu alone, *i.e.* the ultimate reality in the world, becomes free from all kinds of sins and in the end attains the final salvation.

The Ātman (soul) is of two kinds: Para (higher) and Apara (lower). The Para is the Nirguṇa, aboslute Brahman; the lower is the selt endowed with Ego; the realisation of the identity of the two in Yoga.

One who drives away Ajñāna (ignorance) and gains knowledge should concentrate upon Parama Atman, the un-manifest, pure and omnipresent.

The diversity in the nature of the Parama Atman is created by Maya (delusion). Hence, Maya should be overcome by a Mumukṣu (one who years for *mokṣa*) by resorting to Yoga. The Yogī destroys ignorance by practising Yoga.

The eight Aṅgas (aids) of Yoga are the wellknown Yama, Niyama etc. According to Patañjali, the Yamas are Ahiṁsā, Satya, Asteya, Brahmācarya and Aparigraha. These are enumerated by the Kūrma and the Agni Purāṇas. To these five the Nāradīya adds two more, *viz.*, Akrodha and Anasūyā.

Tapas, Svādhyāya, Santoṣa, Śauca, Hari-Pūjana (Viṣṇu worship) followed by Sandhyopāsanā (daily worship of the twilights) are the Niyamas.

The Niyamas, according to Patañjali, are Śauca. Tapas, Svādhāya and Īśvarapraṇidhāna. The Kūrma and the Agni Purāṇas displace Īśvarapraṇidhāna by Īśvarapūjana (worship of God), which is an indication of their theistic tinge. The Nāradīya goes a step further and states more specially Hari-worship.

Emaciation of the body by the observance of Gāndrāyaṇa, etc., is Tapas, one of the accessories of Yoga. The Japa (chanting) of Praṇava, Upaniṣad, the mantras of 12 and 8 letters, Mahāvākya, etc., is Svādhyāya, which is essential for the attainment of the knowledge regarding Yoga. By Svādhyāya alone, without practising Yoga, one is freed from the sins, and the gods are propitiated. By giving up Svādhyāya, however, the knowledge of Yoga cannot be gained Japa can be Vācika, Upāmśu, or Mānasa, every succeeding one being superior to the one preceding. The clear chanting of the mantra is called Vācika; if the chanting is accompanied with Vivecana (discrimination) of the words, it is called Upāṁśu; the chanting accompanied by Vicāraṇā (consideration) of their meaning is called Mānasa.

The definition of the three kinds of Japa, given by the Kūrma, is as follows: Reading clearly and audibly is known as Vācika; Japa is known as Upāṁśu, where only the lips move, but no sound is heard; in the third type of Japa, *i.e.*, the Mānasa, the lips do not move and the words are only thought of (accompanied by the thinking of their meaning). Santoṣa is the feeling of satisfaction over what (wealth) comes of its own accord. The Śauca can be Bāhya (external) or Ābhyantara (internal). The cleaning of body by soil, water, etc. is called Bāhya. The purification of the mind is known as Ābhyantara. By the worship of Hari, by Manas (mind), Vāk (word) and Karma (act), by means of Śravaṇa (hearing), Śtuti (praise) and Pūjana (worship), the unflinching devotion to Hari attained by one, is known as Hari-Pūjana.

The 30 Āsanas referred to in the Nārada Purāṇa are : Padmaka, Svastika, Pṛtha, Saiṁha, Kaukkuṭa, Kauñjara Kaurma, Vajra, Vārāha, Mṛgacailika, Krauñca, Nālika, Sarvatobhadra, Vārṣabha, Nāga, Mātsya, Vaiyāghra, Ardhacandraka, Daṇḍa, Vāta, Śaila, Śvabhra, Maudgara, Mākara, Traipatha, Kāṣṭha, Sthāṇu, Vaikarṇka, Bhauma and Vīra.

The nāḍī situated on the right side of the beings is known as Piṅgalā. It is known as Pitṛyoni and is presided over by the Moon and known as Devayoni. In the middle of these two nāḍīs is situated the extremely subtle nāḍī, the Suṣumnā, which is presided over by Brahmā. Prāṇāyāma is known as Recaka when the air is exhaled; Pūraka, where air is inhaled. The exhaling and inhaling of the air are done through the left and right nāḍīs respectively. When the air is taken in (the lungs) and held there as if in a full pot, the Prāṇāyāma is known as Kumbhaka. The state of emptiness (of the lungs) is known as Śūnyaka.

Yajñavalkya makes a three-fold distinction of Prāṇāyāma based on the duration of the breath control, *viz*., Pūraka, Kumbhaka and Recaka, the succeeding one being superior to the preceding one. Their duration is of 12, 24 and 36 mātrās (units of measure) respectively.

According to Nārada, the control of breath, which is attained by incessant practice, is Pranayama. It may be Sabīja or Abīja. Again, the control of the airs, Prāṇa and Apāna, which are in conflict with each other, is the third type. Furthermore, Pranayama can be Sagarbha-with the accompaniment of Japa and Dhyāna, or Agarbha-without the same. Here Sagarbha is considered as the better of the two. Japa is explained by the Kūrma Purāṇa as the muttering of Gāyatrī with the Praṇava and the Vyāhṛtis. During a Prāṇāyāma, three such mutterings are performed. Pratyāhāra is the control of sense organs which are immersed in mudane affairs (which come in contact with external objects). One who strives to concetrate his mind in Dhyāna without reining the sence property is a fool; never will be succeed in achieving concentration.

Dhāraṇā is the fixation of the controlled sense-organs accompanied with the identification of all objects with the Ātman. Dhyāna is the perfect meditation upon God, and Samādhi is the delight felt from the realisation of the identity of the self and the Parama Ātman.

Dhāraṇā, according to the Kūrma Purāṇa, is contemplation on God in regions like the lotus of the heart, navel, centre of the head, mountain top, etc., accompanied by the concentration of mind. The duration of Dharaṇā is 12 Prāṇāyāmas, Dhyāna is of 12 Dharanas and 12 Dhyānas make Samādhi. According to the Viṣnu Purāṇa, Dhyāna is 'The one pointed succession of the apprehension of the Lord's form, unmixed with another idea'. In the Narasiṁha Purāṇa the contemplation of Viṣṇu is described in connection with Dhyāna. The Viṣṇu Purāṇa calls Samādhi as an act "when the mind graps as a result of *dhyāna* the real nature of that (the Paramātman) in which there is absence of the separate apprehension (of the object to be meditated upon, the act of meditation and meditator)".

Nārada describes another type of Dhyāna according to which Nārādyaṇa in Praṇava form should be meditated upon by chanting the Praṇava. The constitutents of Praṇava are explained thus; Akāra is Brahmā, Ukāra is Viṣṇu, Makāra is Rudra and Ardha Mātrā is the Paraṁ Brahmā. In short, the Praṇava is the combination of the trinity, which, taken as a whole, is Paraṁ Brahmā.

The practice of Yoga described elsewhere in the Nārada Purāṇa is summarised below and

it is similar to the account given by the Mahābhārata.

The Yogī performs Dhyāna accompanied by the concentration of mind. By continued practice he losses selfishness and interest in wordly affairs. He steadies the mind and attains equanimity. By controlling the sense organs, he loses the sense of sound, touch, taste, smell and colour, with the sense organs, and mind bundled together, he engages himself in contemplation and remains as lifeless as a dry stump. At this time, the Ātman becomes light and like a minute drop of water on a leaf wavers, though steadied repeatedly. By continued contemplation, the Yogi acquires Vicāra, Vitarka and Viveka. In the beginning, he passes through the stage of mental torture and difficulties. After conquering these and renouncing desires finally the mind attains the peaceful state. Slowly and steadily he attains Nirvāṇa (final salvation).

Muktiyoga

The union of mind with Brahmā by he practice of Yama, Niyama, etc., is called Yoga. A Yogī is called a mumukṣu (desirous of attaining final salvation). One who practises Yoga is called Yuñjāna and who attains Paraṁ Brahmā is a yukta or 'Viniṣpanna-Samādhi'. After burning the Karma-Rāśi (the heap of actions) by Yoga, he attains final emancipation. The Yogi should observe the five Yamas, and the five Niyamas. He should practise Prāṇāyāma and control his senses. Then he should concentrate his mind on Brahmā as Mūrtta (corporeal) or Amūrtta (incoporeal). With regard to concentration, the three Bhāvas are Brahmā-Bhāvanā (conception of supreme spirit) followed by sages like Sanaka, etc.; Karma-Bhāvanā (conception of Karma) followed by gods and other beings; and Ubhayātmikī-Bhāvanā (the dual conception of Brahmā-karma). When the difference between the universe and Brahmā disappears, that knowledge is known as Brahmā-Jñāna. But as it is difficult to imagine the *nirguṇa*—form of Viṣṇu (Brahmā) in the beginning stage, he should meditate upon any of the Saguṇa forms of Viṣṇu starting from Pradhāna and ending with Viśeṣa (distinction).

Vijñānabhikṣu quotes a Smṛti to the effect that the mind, which, at first, is concentrated on the Sthūla (the gross like the universe), is slowly led towards Sūkṣma (the subtle) in concentration. The entire universe is the result of the power of Paramātman. The power is known as Para, Apara and Karmaśakti. Bhagavān Viṣṇu is Para, Kṣetrajña is Apara, and Avidyā is Karmaśakti. First, one should meditate upon Bhagavān Viṣṇu with form, and step by step he should concentrate of His *nirguṇa* form. So, the Yogī would see everything only in the form of Brahmā and would attain immortality.

Thus, the above account of the Nāradīya is the system of Yoga based on Vedānta.

Mokṣārtha Sādhaka Tattva (The Technique of Attaining the Final Emancipation)

There is no eye like Vidyā (learning), no sorrow like Rāga (passion) and no happiness like Tyāga (renunciation). One should avoid sinful acts and perform virtuous deeds by following the advice of the good. Self-control also should be practised. By good deeds, one attains birth as god; by good and bad deeds, as a human being; and by bad deeds as an animal or bird.

By acquiring knowledge, one cuts asunder all the bonds and slowly approaches Paraṁ Brahmā, By this way, one attains final salvation.

Bhakti is classified in various ways in the Purāṇas. The Bhāgavata and the Padma Purāṇa divide *bhakti* into three as *sāttviki*, *rājasī* and *tāmasī*. Again, the Padma Purāṇa has divided it

as laukikī (the common), vaidikī (laid down by the Veda) and ādhyātmikī (philosophical), or mānasī (mental), vācikī (verbal) and kāyikī (physical). According to the Brahmāṇḍa Purāṇa it can be classified as best, middling and inferior. According to the Nārada Bhakti Sūtra, *bhakti* is eleven-fold, *viz.*, formed as guṇamāhātmyāśakti (love for the glorious qualities of the Lord), rūpāsakti (love of his enchanting beauty), *pūjānakti* (love of worship). *smaraṇāsakti* (love of constant remembrance), *dāsyāsakti* (love of service), *sakhyāsakti* (love of him as a friend), *vātsalyāsakti* (love of him as a son), *kāntāsakti* (love for him as that of a wife for her husband), ātmanivedanāsakti (love of self-surrender), tanmayatāsakti (love of complete absorption in him) and paramavirahāsakti (love of the pain of separation from him). 'n the Bhāgavata Purāṇa it is nine-fold, *viz.*, "hearing about Viṣṇu, repeating his name, remembering him, worshipping the feet (of the image of Viṣṇu), offering *pūja*, bowing (or homage), treating oneself of the slave of Viṣṇu, treating Him as a friend and surrendering one's soul to Him. Several Purāṇas glorify *bhakti* and narrate stories about it.

According to Nārada, *bhakti* is the Paramakāraṇa (prime cause) of all kinds of siddhis (achievements), as āloka (light) is of all activities of the creatures. For all the *siddhis*, *bhakti* is the jīvana (life), just as water is the jīvana for the loka (world). The Para (great) bhakti is like Kāmadhenu. It is the destroyer of all the sins and is an dāvānala (forest fire) to the Pāpāraṇya (forest of sin). It is the mātā (mother of the whole universe, and the nidāna (root cause) of ācāras, *yogas* and even of Hari *bhakti*. Bhakti is achieved by *bhakti* itself. The devotees of Viṣṇu will be fortunate to realise the four Puruṣārthas (the four goals of human endeavour). One who has bhakti for the immortal Nārāyaṇa (Viṣṇu), the Lord of the universe, will have success in life and will attain mukti (salvation) in the end. One who is engaged in pleasing Hari (Viṣṇu) or serving the devotees of Viṣṇu will be known even by gods; again, one who worships Hari or his devotees, or takes the remnants of their food will attain the above of Viṣṇu. One who repeats the names of Hari, such as Nārāyaṇa, Kṛṣṇa and Vāsudeva or Śiva, Nīlakaṇṭha, Śaṅkara, etc., will be honoured by gods. By contact with Bhagavat-bhaktas (devotees of the lord), bhakti is gained, but such contact is possible only for the people who have already collected sukṛta (merit) in their previous births.

Nārada divides bhakti into three, as (1) Śraddhā (intimacy), (2) Samatā (equality) and (3) Śānti (tranquility). (1) Śraddhā bhakti is that in which one regards the whole world to be Viṣṇu, Viṣṇu as the cause for every thing and oneself as Viṣṇu whose smaraṇa (remembrance) is knowledge. Lord Viṣṇu is the form of all gods and he worships Him in accorance with the rules prascribed. (2) Samatā is that state of mind of one who believes Viṣṇu to be in the form of all bhūtas, that he is omnipresent and that there is nothing different from Him. (3) Śānti is that state of mind in which one regards friends and foes alike, has self-control and is pleased with what comes to him accidentally. Nārada again divides bhakti into ten as (1) Tamasī (relating to the quality Tamas) bhakti-Adhamā (low); (2) Tamasī bhakti-Madhyamā (middling), (3) Tāmasī bhakti-Uttamā (high), (4) Rājasī (relating to the quality Rājās) bhakti-Adhamā, (5) Rājasī bhakti-Madhyamā, (6) Rājasī bhakti-Uttamā, (7) Sāttvikī (belonging to the quality sattva bhakti-Adhamā, (8) Sāttvikī bhakti-Madhyamā, (9) Sāttvikī bhakti-Uttamā and (10) Uttamottamā (highest) bhakti.

(1) Tamasi bhakti-Adhama is that in which Śrīpati (Viṣṇu is worshipped with the intention

of destroying others;

(2) Tamasi bhakti-Madhyamā is worshipping Jagannātha (Lord of the world) Nārāyaṇa with Kaitavā-dhī (dishonest intention) as the love of a Svatriṇī (adultress) for her husband;

(3) Tamasi bhakti-Uttamā is that in which Hari is worshipped by a person jealously competing with other worshippers;

(4) Rājasī bhakti-Adhamā is known as that devoted worship of Hari with a prayer for gaining Dhana (wealth), Dhānya (grains), etc.;

(5) Rājasī bhakti-Madhyamā is that in which Mādhava is worshipped for gaining popularity in the world;

(6) Rājāsi bhakti-Uttamā is that in which Hari is worshipped with the expectation of securing Sālokya (residence in His world, *i.e.* Vaikuṇṭha);

(7) Sāttivikī bhakti-Adhamā is that in which Hari is worshipped for the destruction of one's sins;

(8) Sāttivikī bhakti-Madhyamā is the dedicated service to Hari as it is sought by Him;

(9) Sāttvikī bhakti-Uttamā is that in which voluntarily one offers Dāsya (servitude) to Śrīpati for pleasing Him; and

(10) Uttamottamā bhakti is that in which one feels that he himself is the Para (great) Viṣṇu and everything in the world is in him.

Bhagavat and the Bhāgavatas

The word 'Bhagavat' denotes Paramātman. Though Brahmā is beyond interpretation or explanation, for purposes of Upāsanā (adoration), it is called by the term 'Bhagavat'. The first letter, 'bha' means jñeyaṁ (the matter to be known) and saṁjātā (knower). The three interpretations of the letter 'ga' are netā (leader or guide) gamayitā (conveyor) and sraṣṭā (creator). The combination of bha and ga, *i.e.* bhaga is applied to the six qualities together, *viz.*, Samagra Aiśvarya (full lorship) Vīrya (virility), Yaśas (fame), Śrī (riches) jñāna (knowledge) and Vairāgya passionlessness. The latter 'Va' applies to the Avyaya (imperishable) Paramātmā, who resides in every being and in whom all the creatures reside. Thus, the nobble word 'Bhagavān' applies to Vāsudeva, who is Paramātman. This word secondarily applies to those who possess the knowledge about Utpatti (creation) and Pralaya (dissolution) of the world, Āgati (origin) and Gati (movement of final destiny) of the beings, Vidyā (learing) and Avidyā (nescience). Jñāna, Bala (strength), Aiśvarya, Vīrya, Tejas (splendour) – all these in their entirely, excluding the three *guṇas, i.e.*, Sattva, Rājās and Tamas that are to be avoided, are expressed by the word Bhagavat.

The prabhāva (greatness) of the Bhāgavatas cannot be descrived even in crores of years. The Bhāgavatas are the well-wishes or others. They will have no jealousy or enmity and will not defame others. They will be self-controlled, calm and virtuous, will have interest in listening to sat-kathās (good stories), Purāṇas, Vedas, etc., will goddess Gaṅgā and the Lord Viśveśvara, will worship gods, will honour vratis, yatis, cows and Brāhmaṇas, will speak and emulate the virtues of others, will see every thing as Atman (self or the soul), will treat their friends and enemies equally, will preach Dharmaśāstra, will speak truth, will perform yajnās, pilgrimage,

etc., will be pleased in other's prosperity, will chant Harināma, Pañcākṣara, Śambhunāma, and will regard Viṣṇu and Śiva as equal. They will pay respect to Tulasīkānana (forest of Tulasī, the basil plant), will erect temples, dig tanks and layout, gardens, etc, will be the devotees of Śiva, will wear Tripuṇḍra (a mark on the forehead consisting of three lines made with cowdung, ashes, sandal paste, etc.,) Rudrākṣa (the berry of the tree called Rudrākṣa), will offer cow, kanyā (girl), anna (rice), etc., in gift, will observe Ekādaśīvrata and will perform karma (act) for Hari.

Varṇas and their Dharma in the Nārada-Purāṇa

Nārada says that, at first, only one Varna, the Brāhmaṇa was created by Lord Brahmā, but it split itself up into four due to the different pursuits followed. Originally there was no classification of people into Varnas. For, the whole universe is but a form of Brahmā. But later different Varnas arose depending upon the deeds of the people. The twice-born who, giving up their duties, sought pleasure and were characaterised by red colour, anger, etc., became Kṣatriyas. These twice-born who, giving up their duties, pursued agriculture and cattle-rearing and were characterised by yellow colour, became Vaiśyas; whereas, twice-born, dark in colour, violent and miserly, following all pursuits and devoid of cleanliness, became the Śūdras. This view is expressed in the Mahābhārata also.

Elsewhere, contradicting the above, it is said that the four Varnas, Brāhmaṇa, Kṣatriya, Vaiśya and Śūdra, were born respectively from the mouth, hand thighs and feet of Janārdana or Viṣṇu. The Moon was born of Viṣṇu's mind, Sun from his eye, Agni, Indra from his mouth and Vāyu (wind) from his Prāṇa (vital breath). The Purusa Sūkta holds the same view about the four classes, the Moon, Sun, Agni, Indra and Vāyu. In the Puruṣa Śūkta and Mahābhārata, Parusa is the Supreme Being from whom the four classes originated.

The allegory regarding the origin of the Varnas is explained as follows:

The seat of speech, the Brāhmaṇas, born from the mouth, were to be the teachers; the arms, the symbol of strength, were to be the Kṣatriyas, who were to protect the people; the thighs, the lower portion of the body, which consumes food, gave birth to the Vaiśyas to provide food for the people; and the Śūdra, born from the feet, was to be the foot-man, the servant of the other Varnas.

Nārada says that one should follow the *dharma* based on one's Varna and Āśrama and the defaulters will become Pāṣaṇḍas (heretics). The general rules of conduct applicable to all are wishing welfare of all, sweet speech, contentment, absence of pride, etc. And by following these, one will be a muni (sage). Brāhmaṇas, Kṣatriyas and Vaiśyas are known as dvijas (twice born) because of their two births, one from the mother's womb and the second by the performance of Upanayana (initiation).

Brāhmaṇa

To Nārada, Brāhmaṇa, is superior to and the teacher of all the Varnas. Brāhmaṇa, are the best among Naras (human beings). Pleasing the Brāhmaṇas by gifts, is recommended as it pleases Viṣṇu and saves the giver from the abode of Yama. Brāhmaṇadveṣa (hostility to Brāhmaṇas) is a great sin without any remedy). Murder of a Brāhmaṇa is one of the five vilest sins. Under no circumstances should a Brāhmaṇa be killed. One who denies reward to a

Brahmin after inviting him and one who creates obstacles to a Brāhmaṇa going for his bath of worship are called Brahmahās. Even gods are not superior to Brāhmaṇas. Punishment for offences depended on the Varna of the offender with Brahman getting the least.

Brāhmaṇa was considered to be superior, not on account of his birth alone, but on account of his intellectual attainments and other qualities, like truthfulness, non-violence, kindness, helpfulness, austerities, etc. He who undergoes the Saṁskāras (sanctifying rites) like Jātakarman, keeps his mind pure and clear, studies the Vedas and observes the *vratas* is a Brāhmaṇa, and his duties are the acceptance of gifts, learning and teaching of the Vedas, etc. These duties are to be performed in thought, speech and deed. Though Nārada gives a long list of persons who are banned from a funeral repast, he prohibits one from enquiring about the qualities of a Brāhmaṇa at a holy place before feeding him. A Brāhmaṇa under special circumstances is allowed to take to the vocation of a Kṣatriya, but not that of a Śūdra.

In the Kali age, a Brāhmaṇa should avoid sea-voyage, carrying of kamaṇḍalu (*i.e.* Saṁyāsa), marital connection with other Varnas, securing a child through devara (brother-in-low, *i.e.* husband's younger brother), killing of cow for the preparation of Madhuparka, use of flesh in Śrāddha, life-long celibacy, re-marriage of a girl who is married but not deflowered, performance of Gomedha, Aśvamedha and Naramedha, eating of flesh, and Mahāprasthāna-gamana (going on foot on the last journey till the body falls).

Kṣatriya

According to Nārada, the Kṣatriya studies the Vedas, archery, etc. and rules over the Kingdom. He offers gift to the Brāhmaṇas, pereforms sacrifices, gives protection to the good and punished the wicked. In times of danger, a Kṣatriya is allowed to follow the occupation of a Vaiśya, but not that of a Śūdra.

Vaiśya

Vaiśya studies the Vedas and engages in commerce and agriculture.

Śūdra

A Śūdra serves all the three castes and performs duties like dāna. He is not entitled to perform Pākayajña, etc.

Candala

The Nārada Purāṇa contains only scanty references about Candala. A dvija, who takes to the vocation of a Śūdra, though in adverse conditions, becomes a Candala. A person, who has undertaken the vow of Upavāsa (fast), should not look at the Candalas, patitas (fallen ones), etc. Elsewhere, it is said that according to the Purāṇa, Canadāla's birth is by three ways, by being (*i*) born of a Kumārī (unmarried girl), (*ii*) born of sagotra marriage (parents from the same gotra) and (*iii*) born of a Brāhmaṇa woman from a Śūdra.

Āśramas and their Dharmas in the Nārada Purāṇa

The four Āśramas (stages of life) are Brahmacarya (student-life), Gārhasthya (householder-life), Vānaprastha (forest-dwelling) and Saṁnyāsa (hermit's life). Brāhmaṇas, Kṣatriyas and Vaiśyas alone are to follow this order. For the protection Dharma Brahmā founded these

Āśramas.

Brahmacarya

Brāhmaṇa, Kṣatriya and Vaiśya are called dvijas (twice born) because of their two births, the first from the mother's womb and the other through Upanayana.

The rules regarding Upanayana and Brahmacarya are given by Nārada, a summary of which is given below.

Between 8 and 16 years after conception or birth for a Brahmana, 11 and 22 for a Kṣatriya and 12 and 24 for a Vaiśya is the right time for Upanayana. The Mekhalā (girdle) prescribed for Brāhmaṇa is of Muñjā-grass, for a Kṣatriya of bow-string and for a Vaiśya of Āvī (wool). The skin to be worn by the three respective Varnas is that of Eṇa (black antelope), Raurava (of a kind of deer), Aja (goat) and the wood for the daṇḍa (stick) is of Palāśa (butea frondosa), Udumbara (ficus glomerata) and Bilva (the common wood-apple) respectively. The daṇḍa for a Brāhmaṇa is to reach up to his hari up to the forehead for a Kṣatriya and up the none for a Vaiśya. The clothes prescribed are of Kāṣāya (saffron colour), Mañjiṣṭha (dyed with madder) and Haridrā (yellow) colours respectively.

After Upanayana, until completion of the study of the Vedas, the boy is to stay with the teacher. After bath early in the morning, he brings fuel, Kuśa, fruits, etc. for the teacher. If the Yajñopavīta (sacred thread), ajina (deer skin) or danda is lost or destroyed, he should take a new one depositing the remnants, if any, of the former in the water. He should live on food collected by begging from Śrotriyas (sacrificers). While begging, Brāhmaṇas, Kṣatriyas and Vaiśyas should use the word 'bhavat' (in "bhavati bhikṣāṁ dehi") in the beginning, middle and the end respectively. Brahmayajña (one of the five daily sacrifices), tarpaṇa (oblation of water) and agnikārya (tending the fire) should be performed daily followed by the propitiation of gods and service to the teacher. Bhikṣā is accepted only from good people and should be taken only after offering it to his teacher and with his permission. Never should be sustain himself with one meal. He should avoid madhu (honey), strī (woman), māṁsa (flesh), lavaṇa (slat), tāmbūla (betel leaf), dantadhāvana (cleaning of teeth), ucchiṣṭabhojana (eating left-over food), divāsvāpaṁ (sleeping during day time), chatra (umbrella), Pādukā (foot-wear), gandha (perfumes), mālya (garland), anulepana (ointments), jalakeli (aquatic sports), gīta) (singing), nṛtya (dance), vādya (musical instruments), añjana (collyrium), upatāpa (jealousy), parivāda (calumny), pāṣaṇḍajanasaṁyoga and Śudrasaṅga (contact with heretics and Śudras). He should pay respects to those superior to him in knowledge, austerity and age. The teacher by imparting Vedic knowledge commands special respect.

The twice-born should first announce himself before salutation and never should salute (the inferior Varnas), Kṣatriya, etc. Those who are not to be saluted are nāstika (atheist) bhinnamaryāda (ill-behaved), Kṛtaghna (ungrateful), grāmayājaka (sacrificer of a village), stena (thief), kitava (chest), pāṣaṇḍa (heretic), patika (fallen one), nakṣatraijīvī (foreteller), pātakī (sinner), unmatta (lunatic or intoxicated), śaṭha (obstinate), dhūrta (scoundrel), dhāvanta (those who are running), aśuci (unclean), abhyaktaśiras (one with oil smeared on his head), vivādaśīla (quarrelsome), caṇḍa (vile), vamanta (vomitting), bhartṛghnī (husband-killer), sūtikā (practising midwifery), etc. Salutation in sabhā (assembly), yajñaśālā (fore-place) and devatāyatana (in a

temple) absolves one of the puṇya (merit) acquired by him till then. One who is engaged in śrāddha, vrata, dāna, yajña, tarpaṇa and devatādarśana (visit to God or propitiation of gods) is not to be saluated. One, who does not respond to a salutation, is equal to a Śūdra, and he is not to be saluted.

Gṛhastha

Dharma, Artha and Kāma are attained during this stage. One should earn wealth through professions like teaching, etc., and should settle down with his wife. A householder's duties are described as follows:

> After completion of the study of the Vedas, Dharmaśāstras and Vedāṅgas, a twice-born shall perform Agniparigraha (keep Gārhapatya fire) and enter the house after paying the teacher the due fees and with his permission. He should marry a girl who is *sugaṇā* (virtuous), rūpalāvaṇyasampūrṇā (beautiful), sukulodbavā (of good family), suśila (good natured), dharmacāriṇī (of good conduct), mātṛtaḥ pañcamī (fifth in the degree from material side) and pitṛtah saptamī (seventh from the paternal side). The girl to be chosen should not be rogiṇī (sickly), vṛttākṣi (round eyed), sarogakulasambavā (with hereditary disease), atikeśā and akeśā (with superfluous hair or bald-headed), vācālā (talkative), kopanā (ill tempered) dīrghadehā (very tall or fat), virūpiṇī (ugly), nyūnadhikāṅgī (with superfluous or deficient limbs), unmattā (mad), puruṣākṛti (manly), piśunā (miserly), śmaśruvyañjanasaṁyuktā (with hair lines over the ellipse and chin), kubjā (hunchbacked), etc.

The eight types of marriages listed in order of merit are, Brahmā, Daiva Ārṣa, Prājāptya, Āsura, Gāndharva, Rākṣasa and Paiśāca. The first three are prescribed for a Brāhmaṇa.

After marriage, the householder is to wear in an uttarīya (upper garment), two yajñopavītas (sacred threads), earnings and a pair of white garments. He should file his nails neatly and should arrange the hair, use ointment, carry a bamboo-stick, a mkamaṇḍalu (water jar), an umbrella, and wear an uṣṇiṣa (turban) and foot-wear. He should keep himself presentable by using garlands and perfumes. He should daily perform Vedic studies, should not eat others' food, avoid calumny, should not cross over others' legs or remnants of food, should not scratch his head with both hands simultaneously, should not circumambulate in the anticlockwise direction, a temple or a place of worship, cow, Aśvattha, caitya vṛkṣa (holy fig tree), fire, mountain, a king etc. Wearing a single garment and leaving hair untied while performing vratas, Śrāddha and worship of deities, etc., are forbidden. A Gṛhastha should not approach others' women and should avoid jealousy, viralry and sleep during day time. One's own name, star, status and merits should never be disclosed. He is to avoid speaking of others' sins and contact with bad people. Drinking liquor, gambling, music, physical contact with a Śūdra, patita, serpent, bone, etc., are also prohibited. After touching a Caṇḍāla, devalaka, funeral pyre, etc., he should take bath with clothes on. He should avoid śūrpavāta (air from a shiftier), pretadhūma (smoke from the funeral pyre), Śūdrānnabhojana (food of a Śūdra), vṛsalīpatisaṅga (contact with husband of a bad woman), khāndanaṁ nakhakeśayoḥ (bitting har and nails), nagnaśayana (sleeping naked), etc.

The Gṛhastha is obliged to perform the Darśa and Paurṇamāsa sacrifices and Śrādhas

prescribed on Ayanas, Viṣuva, Yuga, Darśa, Manvādi Tithis, Aṣṭakās, Yugādī Tithis, etc.

Waking up during the Brahmā muhūrta, he should think over the ways and means of his livelihood, which are not against the four human pursuits. While answering the first call of nature he should face north during the day and the twilights and the south during night with the Brahmasūtra on his ear and covering his head with a garment. He should not answer the calls of nature on a road, in a cow-shed, on river-banks, near lakes, houses, in the shade of trees, in woods, in the vicinity of fire, temple, garden, cross-roads, Brāhmaṇas, cows, teacher, in water, etc.

Then he should clean his body. Cleaning may be internal or external. The external cleaning is by soil and water, whereas, the internal is mental. The Gṛhastha, Brahmācārī, Vanastha and Yati should clean once, twice, thrice and four times respectively. These rules are relaxed in times of danger and sickness.

After cleaning he should perform ācamana (sipping) and mārjana (sprinkling of water over the body) with specified fingers. Brushing the teeth is to be followed by bathing. While bathing the necessary mantras are to be recited and the Sun propitiated by oblations of water. Seated facing the Īśāna, *i.e.*, the north-east direction. Sandhyā is to be performed chanting Gāyatrī.

A Grhastha shold bathe twice, *i.e.*, in the morning and at noon, whereas, the Vānaprastha and Yati are to bathe thrice a day. This is followed by the five Mahāyajñas, *viz.*, Deva, Bhūta, Pitṛ, Nṛ and Brahmā which are performed daily. He should take his meals in the company of his relatives and friends.

The stage of a householder is held to be the source and support of the three stages of life, for, the brahmacārī. Parivrājaka, etc., are sustained by the alms offered by a householder. By the performance of the Mahāyajñas, by the libation of water, by Vedic study and by ensuring the continuity of the family line through the progeny, the house-holder gratifies the gods, manes, sages and Prajāpati respectively.

Vanaprastha

The householder enters the next stage of life, *i.e.*, Vānaprastha, after leaving his wife in the care of the sons or taking her alongwith him to the forest. The Vānaprastha (forest-dweller) is to take bath thrice daily, allow his hair and nails to grow, sleep on bare ground, observe celibacy, perform the five daily sacrifices, eat only fruits and roots, and engage himself in Vedic studies. He should avoid flowers and fruits of the village and eating at night. He should be kind to all beings, limit the intake of food to eight mouthfuls, avoid oil, exertion, sleep and indolence. Always remembering Nārāyaṇa, he should also perform austerities like Cāndrāyaṇa, bear heat and cold, and tend the fire daily.

The Vānprastha is to visit the various holy places, perform penance, avoid wordly dresses, and practise Yoga.

Saṁnyāsi

When the Vanaprastha becomes gradually disinterested in worldly things, he should take to Saṁnyāsa. He should study Vedānta (philosophy). He should be Śānta (mild), dānta (self-controlled), devoid of haughtiness and ego. He should not indulge in pleasures or get angry.

He should be completely nude or may wear a tattered loin-cloth and should have a clean shaved head. The him there is no distinction between friend and foe or praise and insult. As an eternal wanderer, he does not remain in a village for more than a night and in a town for more than three nights. Alms, collected from the door of the twice born of good conduct, are his only means of livelihood. He should not undertake the vow of taking food only once a day, etc. He should bathe thrice a day, chant the Praṇava and with all senses controlled should meditate upon Nārāyaṇa. The Parivrājaka should observe non-violence, visit temples and holy places, and should deposit all the fires in himself and perform Agnihotra (consecration of sacred fire) through his own mouth or face. The Yati then becomes radiant as the burning embers and attains Brahmāloka.

The information given by the Nāradīya is similar to that described in the Mahābhārata.

In his treatment of Varṇāśramadharma Nārada generally follows the line of though propounded by earlier, texts. Deviations, if any, are not of any importance. Often his account seems to have been totally borrowed from others, as the general principles were too rigid to be changed.

III. Dāna (Gift)

"... dāna consists in the cessation of one's ownership over a thing and creating the ownership of another over that thing and this list occurs when the other accepts the thing, which acceptance may be mental or vocal or physical."

The Manu Smṛti and the Purāṇas hold that dāna is of utmost merit in Kali, as austerity, knowledge (metaphysical) and sacrifices are in Kṛta, Tretā and Dvāpara respectively. According to Yama, dāna is the characteristic feature of householders. Dāna has been eulogised from the Ṛgveda onwards. The cow is the best gift that can be offered. Next in importance is a horse. But, the Kāṭhaka Saṁhitā prohibits the acceptance of the gift of a horse, because it has two rows of teeth. Accordingly to Devala that is described as dāna when wealth is given according to Śāstric rites so as to reach a receiver who is, a fit recipient at defined in the Śāstra. The gifts made inside the vedī of the Śrauta sacrifices come under Iṣṭa, while dedication of wells and tanks, temples, distribution of food, maintaining public gardens, etc., come under Pūrta. The Smṛtis mention the performance of Iṣṭa and Pūrta Dharma to all twice-born, but authorise the Śūdra only to Purta Dharma, not the Vaidika Dharma. According to Dakṣa, the gifts made to one's parents, guru, friend, to a well-conducted man, to the poor and helpless, etc., bring merit, whereas, gifts offered to rogues, bards, wrestlers, gamblers, thieves, etc., are fruitless. Manu, Viṣṇu Dharma-sutra, etc. give a list of person to whom gifts should not be offered. The Mārkaṇḍeya and the Matsya state that whatever is most desirable and what one prizes most, may be given as gift.

Dāna is classified a: (a) Nitya-whatever is given every day (such as food after Vaiśvadeva, etc.) (b) Naimittika—what is given at certain specified time (such as on eclipses) or on account of doing certain acts (such as penance for lapses), and (c) Kāmya what is given through the desire of securing progency, victory, prosperity, heaven or a wife. The Kūrma according to Hemādri, adds to these three, another, *viz.*, Vimala, which is defined as that given with a mind full of devotion to those who know Brahmā for securing the grace of God.

The Smṛtis and the Purāṇas also specify places where gifts are to be made.

The topic of dāna is discussed in two whole chapters in the Nārada Purāṇa. The offer of a gift is to be made only to a Brāhmaṇa and never to a Kṣatriya, Vaiśya (or Śūdra).

Nārada divides dāna into three as (a) Uttama (best) gift offered with devotion and remembering Viṣṇu; (b) Madhyama (mediocre) or Kāmya that offered with a desire of gaining happiness here or hereafter; and (c) Adhama (inferior) that offered with pride or anger with the intention of causing harm to others and offered without (observing) vidhi (rule) or Bhakti (devotion). The Vedic Seers, Nārada adds, divide dāna into three as (a) Uttama for pleasing Hari, (b) Madhyama for the realisation of one's wishes, and (c) Adhama for Valitoṣa (for pleasing Vali).

Elsewhere Nārada divides it into two, *viz.*, one that is for the other world, and the other that is for this world. Dāna offered to the Sat (good) will frutify in the other world, and that given to the Asat (bad), in this world. He adds that the effects of dāna will be in accordance with its performance.

Among the objects of dāna referred to by Nārada, the gift of land is of the greatest importance. Eulogising land-gift the story of Bhadramati is narrated. The other objects of gifts are : Prāṇa (life), jñāna (knowledge), suvarṇa (gold), ratna (jewel), yāna (vehicles), lavaṇa (salt), indhana (fuel), śālagrama, liṅga, gandha (sandal paste), jala (water), go (cow), aśva (horse), gaja (elephant), tāmbūla (betal leaves), Kṣīra (milk), ghṛta (ghee), madhu (honey), dadhi (curds), ikṣu (sugarcane), nālikera (coconut), tila (sesamum), anna, the idols of Lakṣmīnārāyaṇa, ten incarnations, ten Āṅgiras Gods, etc. and Purāṇa manuscripts.

Nārada also specifies the names of places, where gift given bring good results. Dāna at Puruṣottaṃa is said to yield 1000 times more merit than at any other Tīrthas. Dana performed on the banks of the Gaṅgā is also of immense merit. At the same time, to accept a gift at Tīrthas and in temples is prohibited. Dana offered by angry people with no devotion, at odd times, on Purva viddha tithis, and to the undeserving, goes to asuras (demons). A similar result is to be expected, if dāna is offered to patitas (fallen ones), strījitas (hen-pecked), offered without water, with punaḥ-kīrtana (superfluity), etc.

Dāna should not be offered to one who is putrahīna (sonless), caṇḍa (wicked), svakarmatyāgī (one who has given up his duties), paradārarata (adulterer), paradravyābhilāṣī (avaricious), Kṛtaghna (ungrateful), asūyāviṣṭamanas (jealous), nakṣatrarsū (bad astrolger), vedavikrayī (one who sells the Vedas), Smṛtivikrayī (one who seels Smṛtis), dharmavikrayī (one who sells dharma), nāmavikrayiṇo viṣṇoḥ (those who trade in the Lord's Name) gānena jīvikā yasya (one who lives by music), pākakartā (cook) paropātāpī (one who hurts others), Śūdra-śavadāhī (one who burns the dead body of a Śūdra). etc.

Similarly, Nārada gives a list of Brāhmaṇas who are fit to be called for a funeral repast. This proves that a Brāhmaṇa was considered to be superior not so much by his birth as by his qualities.

In dāna also Nārada sticks more or less to the line of thought propounded by early writers. Except perhaps a few random suggestions and changes he has nothing new to offer.

Prāyaścitta (Expiation)

Pātaka on sin is defined as "an act which is regarded as a wilful rebellion against or disobedience of some law supposed to be laid down by God or Revelation; it is opposition to

the will of God manifested in an authoritative work or at least failure to abide by the regulations contained therein." The doctrine of sin can be traced to the Ṛgveda, where the word 'ṛta' is used to mean moral conduct of man. Prayers are directed to the gods, like Varuṇa, and Ādityas for forgiveness and freedom from the consequences of sin, in which connection several words such as Ages, enas agha, durita, duṣkṛta, drugdha, aṁhas, etc., are employed in the sence of sin or guilt. The Ṛgveda also enumerates and classifies the sinful acts. Thus drinking of surā (liquor) and playing dice were regarded as sinful. There are also passages which prove that the murder of a Brāhmaṇa was regarded from very ancient times as the gravest of all sins. The Chāndogya Upaniṣad specifies the five great sinners as the thief of gold, the drinker of surā, the violator of guru's bed, the murderer of a Brāhmaṇa and one who associates with any of the preceding four. According to the Āpastamba Dharma Sūtra, sins may be patanīya, *i.e.*, those that cause in excommunication, and aśucikāra, those that cause impurity, but without excommunication. The patanīya sins include theft of gold, complete loss by neglect of Vedic learning secured by study, destruction of foetus, drinking of sura, constant commission of immoral acts, etc. The latter include the cohabitation of Ārya women with Śūdras or of Ārya men with apapātra (of low caste) women, eating the flesh of forbidden animals, partaking of food left by a Śūdra, etc. Since ancient times, the means of escaping the consequences of sins were confession, anutāpa (repentance) prāṇāyāma (restraint of breath), tapas (austerity), homa (sacrifice to fire), japa (chanting of prayers). Upavāsa (fast), dana (gift) and tīrthayātrā (pilgrimage). Thus, Manu and Gautama provide that the Vedic student guilty of sexual intercourse has to proclaim his sin while begging at seven doors. Manu and the Viṣṇu Purāṇa enjoin repentance to free oneself from sin. According to the Vasiṣṭha Dharma Sutra all the sins committed by day or in the night are destroyed by the performance of three pranayamas. Performance of austerities free even those quality of the five vilest crimes from their sins and burns all the sins committed by people in thought, word and deed. For a twice born who commits grave sins, Yāñavalkya prescribes the performance of homa with sesamum, chanting the Gāyatrīmantra. The sins which are committed unintentionally are expiated by the recitation of Vedic texts, which are held to be more efficacious than the performance of sacrifices.

The Purāṇas hold that the mere remembrance of Lord Nārādyaṇa is capable of removing all sins. Upavāsa (fast), thought it strictly means total abstinence from food and drinks, is generally regarded to mean light diet, with the quantity and nature of the articles taken being restricted. The Taittirīya Saṁhitā refers to vrata performed by living only on food available in the village or on forest-food or eating no food at all. Tirthayātrā (pilgrimage) and dana are dealt with elsewhere.

The word 'Prāyaścitti' and 'Prāyaścitta' occur in the Vedic works without distinction of meaning. In the Taittirīya Saṁhitā the word Prāyaścitti is used to mean expiation for a sin. Prāyaścittas may be Kratvartha, prescribed in the Śrauta Sutras or Puruṣārtha described in the Smṛti works on Prāyaścitta. The word Prāyaścitta is derived from 'Prāya' meaning 'tapas' and 'Citta' meaning 'resolve' or 'firm belief'. The Prāyaścittas are so called "because of their association with or emergence from a resolve to undergo *tapas* or because of the firm belief that it will be a means of the removal of sin".

Let us now turn to Nārada to find out what he has to say with regard to Prāyaścitta. The

five vilest criminals are enumerated by Nārada as Brahmana (murderer of a Brāhmana), surāpī (drunkard), steyī (gold thief), gurutalpaga (violator of teacher's bed) and tat-saṁsargī (one who associates with the above mentioned).

The five sinners counted as the equals of a murderer of a Brāhmaṇa are: paṅktibhedī (one who defiles a society of persons), vṛthāpākī (one who cooks for one's own use), Nityaṁ Brāhmaṇadūṣaka (one who cavils Brāhmaṇas usually), ādeśī (one who does acts forbidden by the king) and Vedavikretā (a seller of the Vedas). Again, an obstructor of a Brāhmaṇa on his way to bathe or worship, a liar, one who is unrighteous, one who hurts others or speaks ill of others, etc. also are considered as Brahmahā.

One who kills a Brahamana unknowingly should, as expiation, wander in the jungle for 12 years with a human skull in hand and wearing bark for a garment. During this period, he should observe the rules of a hermit's life, bathe thrice daily and engage himself in the worship of Nārāyaṇa and take food only once a day. The sin is expiated at the end of 12 years. Alternatively, he may devote his life for the welfare of cows and Brāhmaṇas. A gift of ten thousand cows made over to a virtuous Brāhmaṇa is also said to wash off the sins of Brāhmaṇa murder.

The sins equivalent to surāpāna are : eating the food of a gaṇa (mass), patita, Śūdra, or of a devala (temple priest), keeping relations with a prostitute or with a woman who is drunk, serving Śūdra, etc.

In order to expiate the sin of drinking liquor, one has to drink boiling milk, ghee or cow's urine. By killing himself by this way the sin is expiated. But, if the liquor it taken for medical purposes, the thread ceremony of the sinner is to be performed again, followed by the performance of two Cāndrāyaṇas.

The sins which are equivalent to the theft of gold are; stealing fruits, roots, musk, jewels, copper, zinc, iron, lead, ghee, honey, perfumes, betal-nut, sandal wood, water food-stuff, etc., avoiding of pitṛ-yajña and religious rites, defaming of a Yati, etc.

For stealing gold belonging to a Brāhmaṇa the sinner has to undergo Brahmahatyā vrata for 12 years, but without carrying a skull in hand. By standing the same belonging to his teachers, sacrificers, the righteous, Śrotriyas, etc., he should burn himself in fire after smearing the body with ghee. A Kṣatriya, who steels the gold of a Brāhmaṇa and returns the same after repenting, has to undertake Sāntapana vrata, fasting for 12 years as expiation.

In connection with the theft of gold, Nārada gives the following unit of measurement of gold, attributing it to Manu:

6	Paramāṇus (atoms)	=	Trasareṇu
8	Trasareṇus	=	Niṣka
3	Niṣkas	=	Rājasarṣapa
3	Rājasarṣapas	=	Gaura Sarṣapa
6	Gaura Sarṣapas	=	Yava
3	Yavas	=	Kṛṣṇala
5	Kṛṣṇalas	=	Māṣa
16	Māṣas	=	Suvarṇa.

Several expiations are prescribed for stealing gold of different measurements.

The following sins are held to be equivalent to gurutalpa : incest with daughter, sister or

daughter-in-law, a woman having her monthly course, a woman of lower caste, others wives, sister-in-law, friend's wife, etc., performance of the rites in odd times or improper times defaming Śastras, loss of Dharma, etc.

A person committing intercourse with one's own mother, step mother or teacher's wife unknowingly can expiate the sin by ending his life by cutting his own genital organ. Elsewhere it is said that if a person has sexual intercourse (knowingly) with his own mother, daughter, sister, daughter-in-law or teacher's wife, he should burn himself in fire whereas, if he does it with a queen, pravrajitā (nun), dhātrī (nurse), a woman of the gotra (family) of his mother or father, or belonging to a higher Varṇa, has to perform two Kṛcchra vratas.

Accidental contact with four of the above types of sinners requires the performance of Kāyakṛcchra, if the duration is five days; Mahāsāntapana vrata, if it is 12 days; 12 days fast for 15 days; Parāka for one month; Cāndra vrata for three months; two Cāndrāyaṇas for six and six month vrata for one year. The same is to be performed three times, if the contact is made deliberately.

Expiations also are prescribed for killing maṇḍūka (frog), nakula (Mungoose), kāka (crow), varāha (boar), mūṣaka (mouse), mārjāra (cat), aja (a ram), śvāna (dog), kukkuṭa (cock), aśva (horse), karī (elephant), go (cow), etc. For intentional killing of a cow there is no expiation. But the expiation like Kṛcchra, Taptakṛcchra, Sāntapana, etc. are prescribed for sins like (unintentional) killing of a cow and other lesser sins. Offering gifts is also prescribed as Prayaścitta. The expiation differed accoding to the Varṇa also. If a Brāhmaṇa kills a dīkṣita (sacrificer) Kśtriya, he should undergo Brahmahatyā vrata, agnipraveśa (entering the fire), or marutprapatana (throwing oneself into the air and ending life). A similar expiation is to be performed twice for killing a dīkṣita Brāhmaṇa, four times in the case of ācārya (preceptor) and Sāṁvatsara vrata in the case of an ordinary Brāhmaṇa. If the killer be a Kṣatriya or a Vaiśya, the same expiations prescribed above should be performed twice and three times respectively. If the killer is a Śūdra he is termed as mausalya (to be powdered or put to death with a club), to be punished by the king. On the other hand, a Brāhmaṇa killing a Kṣatriya or Vaiśya has to perform Kṛccha for six years and three years respectively. This shows that the expiations for crimes depended upon the *varṇa* of the parties concerned. Besides, the prohibition for killing the various birds and animals were looked upon with veneration in the Purāṇic age.

But, whereas, these sins can be removed by the expiations said to be prescribed by the seers, there are some sins which are called samasta pāpa (entire sins), leading the sinner to Mahānarakas (great hells), as no expiation has been prescribed for the same. Such sins, which have no remedy, are : Brāhmaṇa dveṣa (hostility to Brāhmaṇas) betrayal of the trusted, ungratefulness, contact with a Śūdra woman, living on Śūdra's food, defaming the Vedas and noble stories, entering a Bauddhālaya (Buddhist temple) by a Brāhmaṇa knowingly though due to force of circumstance, etc.

Karmavipāka

The Smṛtis and Purāṇas declare that the sinners who do not perform the necessary atonement have to suffer the consequences. Thus according to Yajñavalkya, such sinners fall into hells. After the suffering in the hells they are born as lower animals, insects, trees and

shrubs, etc., as a result of their evil actions. According to Manu, the sinners who do not perform the necessary penance are also born with disgraceful marks or with malformations. The Vedānta Sutra states that the sinner after enjoying the fruits of his actions in the abode of Yama is born as a mortal in the world. It also states the number of hells to be seven, whereas, the Viṣṇu Purāṇa, names them as Tāmisra, Andhatāmisra, Mahāraurava, Raurava, Asipatravana, Kālasūtra and Avīci. Manu, Yajñavalkya, the Agni Purāṇa, etc., name the 21 narakas, whereas, the Mārkaṇḍeya, Padma, and Bhaviṣya Purāṇas mention several narakas and punishments meted out to various kinds of sinners.

Karmavipāka (fruition of evil deeds) refers to the torments of the hells and which a sinner has to suffer as stated above. The Mitākṣarā on Yajñavalkya and other works state that the investigation on Karmavipāka, is an Arthavāda and that it is meant to induce sinners to undergo the necessary Prāyaścittas. With all these terrifying accounts of the tortues of hells, the doctrine of Karmavipāka holds a ray of hope to the soul, which is prepared to undergo torments for its evil deeds, that it may, after the long process of evolution, be able to realise its true nature and attain eternal peace.

Nārada names the hells as Tapana, Vālukā, Kumbha, Rauraua, Mahāraurava, Kumbhīpāka, Nirucchvāsa, Kālasūtra, Pramardana, Asipatravana, Lālābhakṣa, Himotkaṭa, Mūṣāvasthā, Vasākūpa and Vaitaraṇī. All sinners are sent to the hell where they undergo various punishments. The path of a righteous soul is said to be easy, whereas the path of an un-righteous soul or a sinner is said to be difficult, for on the way the sinners suffer from parched throat, lips and mouth. They are beaten and drawn here and there by Yamabhaṭas (servants of Yama) who drag them by their nose, etc. On the way, they have to negotiate paṅk (mire), fire, razor-sharp rocks, thorny trees, dark caves, high wells, terrible mounts, etc., and face various types of beasts. The length of the Yama-mārga (Yama's road) is said to be 85,000 yojanas.

The description of the hells and the account of the torturs which the sinners are subjected to are given by the Nāradīya. Puriṣahrada (ordure-tank), tapta-śūlā (hot spear), tapta-śila (hot rick) śālmalī druma (silk cotton tree), śoṇita-kūpa (blood well), Kṣārodaka (acrid-water), uṣṇatoya (hot water), etc., are said to be the means of torture in the hells. The sinners are forced to eat and drink excretions, semen, smoke, salt, their own flesh, phlegm, hot water and oil, bitter concoctions, etc., and experience the rain of stones, sawing of the body, cutting by machines, beating by pestle, stick and club, rending of the bones, falling from the top of trees, tying to thorns, bitings of ants and scorpions, mauling by tiger and other beasts, breaking of teeth, carrying huge weights, etc.

The beings, which are thus bound to their karma (act) after enjoying the fruits of their merit in celestial places like heaven, or suffering the fruits of their sin (in the hells) and coming to the end of the effects of their deeds, are born in the mortal world, at first as immovable things like grass, creepers, plants, trees, mountains etc. Then they are successively born as short-lived worms, beasts, domestic animals, etc., and finally as human beings. As humans they are first born in the lower castes like Carmakāra (shoemaker), Caṇḍala, Rajaka (washerman), etc., with dificient or excessive limbs or as diseased persons.

The special type of tortures meant for different types of siners are also described in detail by Nārada.

Śrāddha

Since the Ṛgvedic period it was supposed that after cremation the spirit was endowed with an etherial body associated with Yama and the pitṛs.

The Vāyu, Brahmāṇḍa, Padma and other Purāṇas specify the pitṛ as seven, three of whom are formless and four are with forms, they are of different temperaments and they keep relation with different Ṛṣis. For example, the Barhiṣad pitṛs typical of Asura, Yakṣa, Gandharva, etc., keep association with Atri, and the Agniṣvātta pitṛs, belonging to the gods, with Marīci. "The seven pitṛs are said to be the sons of Vairāja Prajāpati, that is Vairāja Manu, who represents the manifestation of the formless Prāṇa or invisible universal parents incarnating in material manifestation or the corporeal modality of Matter."

The two halves of the egg, known as the upper and the lower, *i.e.*, the north and the south, are the regions of Puruṣa or *devas* and the Prakṛti or the pitṛs respectively in Vedic cosmology. Thus, the pitṛs are associated with the south. The life principle is based on the mutual contact of Prāṇic Puruṣa and Prakṛti; therefore, the conception of north and south is relative. Among these different forms of Prāṇas, *i.e.*, the pitṛs the first three belong to the unmanifested plane of Puruṣa and the second four to the manifested plane of Prakṛti. The first three pitṛs, without enjoying anything remain as spectators.

The word 'pitaraḥ' is applied in Vedic literature mostly to the three immediate deceased male ancestors of a man. The Śatapatha Brāhmaṇa gives the presentation formulae of the cakes to the father, grandfather and great grandfather. According to the Āpastamba Dharma Sutra, Śrādha is to be performed in the later half of every month, preferably in the afternoon, the last days of the latter half of each month being preferable to the first days. The Anuśāsana Parva, Manusmṛti, Kūrma and other Purāṇas give directions for performing Śrāddhas.

Only Brāhmaṇas were entitled to be invitees at a Śrāddha. Manu of the Gṛhya Sutras and Purāṇas give lists of Brāhmaṇas who are qualified to be invited at a Śrāddha, and also of those who are unfit to be invited for a Śrāddha. According to Manu, the Brāhmaṇa invited at Śrāddha and the performer should remain free from anger and passion and should not recite the Veda. According to the Matsya Purāṇa, both the performer of Śrāddha and the Brāhmaṇa invited to dine at it should not take another meal, should avoid journey, going in a vehicle, exertion, sexual union, study of the Veda, quarrel and sleep during day time. The Purāṇas give detailed description of the Amāvāsya-Śrāddha, whereas, the Mahāpitṛyajña and the Piṇḍapitṛyajña are dealt with in the Taittirīya Saṁhitā and the Taitttirīya Brāhmaṇa respectively.

Accordingly to Nārada the performance of Śrāddha not only please gods and pitṛs, but also ensures progeny and happiness to the performer. When the pitṛs are pleased they give long life, wealth, etc. and even heaven and final salvation.

Five types of Śrāddhas are mentioned, *viz.*, Nitya, Naimittika, Kāmya, Vṛddhi and Pārvaṇa. But they are not defined. Elsewhere, Nāndiśrāddha and Vṛddhiśrāddha are said to be performed on special occasions like child-birth, and Ādhyudayikaśrāddha as one performed at the naming ceremony of the child. The Āmaśrāddha is performed with raw rice and only one who is travelling, sick or poor is allowed to perform it. While describing Kalpa, Vaiśvadevaśrāddha is referred to.

The special occasions or days on which Śrāddha is to be performed are; the eclipses, the first days of Yugas and Ayanas, new moon day, Aṣṭaka days, birth of a child, death anniversary day, Viṣuvat days, arrival of a Śrotriya (Vedic scholar), visit to a holy place, and (beginning of) the harvest, etc.

The aparāhṇa (afternoon) is the proper time for the performance of Śrāddha, for, Brahmā is said to have assigned this time for the pitṛs. It is also said that Śrāddha is to be performed as Kutapa, *i.e.*, the eighth part of the day when the Sun of mild. Offering made to pitṛs at this time becomes eternal. Hence, kavya (oblation of food) is offered to the pitṛs during aparahna. The untimely offer to kavya to the pitṛs becomes rākṣasa and does not reach the pitṛs. The same is the results if the kavya is offered in sāyāhna (evening). In such cases, the performer of Śrāddha and the one who partakes food therein reach hell. But, Śrāddha on a Tīrtha is said to be performed by one just after reaching the Tīrtha, irrespective of the time being auspicious or not. When a tithi extends up to a daṇḍa (measure of length equal to four hastas, *i.e.*, cubits) on a day, and if the same Tithi exists up to aparāhṇa, the first day should be accepted, if the Tithi is in kṣaya (diminution) and the next day if the Tithi is in vṛddhi (increase). If the Tithi extends up to two muhūrtas (two ghaṭīs) on a day and up to Sāyāhna the next day, the next day is to be accepted for the performance of Śrāddha, though some prefer the first also.

On the day previous to the Śrāddha the performer of a Śrāddha should take only one meal, sleep on the bare ground and observe celibacy. He has to avoid chewing betel-leaf, oil-bath, medicine, cleaning of teeth, contact with women, and eating food of others. The performer and the Brāhmaṇa, invitee should avoid sleep during the day, long journey, quarrel, anger, exertion and lifting of weights.

The invitation for Śrāddha should be extended to the Brāhmaṇas during the previous day or on the day of Śrāddha. The invited for Śrāddha should be a Brāhmaṇa, devotee of Viṣṇu, Vedic scholar, observer of his own duty, calm, of a good family, free from hatred and anger, knower of the meaning of Purāṇas, Smṛtis, Vedānta, etc., virtuous, server of his own gurus, and having regard for the welfare of the world, etc. A long list of Brāhmaṇas who are not fit to be invited at a Śrāddha is also given which includes one who has deficient or superfluous limbs, who is diseased, with ugly nails, nakṣatrapāṭhajīvī (bad astrologer), one who burns the dead body, temple-priest, defamer, scoundrel, one who takes the food of others, village sacrificer, one who studies evil sciences, kunda (the son of a woman by a man other than her husband while the husband is alive), gola (widow's bastard), parivettā (a younger brother married before the elder), who is not devoted to Viṣṇu or Śiva, who cells Vedas, Smṛti, vratas, mantras, etc., bard, poet, physician, vintner, etc.

In case suitable Brāhmaṇas be not available, one may prefer one's own brother, son, or oneself, but, never a Brāhmaṇa without Vedic knowledge. In a Śrāddha two Brāhmaṇas are invited as representing Baiśvadeva and three as representing the pitṛs, or one each representing gods and pitṛs. However, the invites should be of even number in a Śrāddha.

Vasu, Rudra and Ādityas are the Śrāddha devatas (Śrāddha deities).

For Śrāddha two maṇḍalas (mystical diagrams) are made for the washing the feet of the Brāhmaṇas invited. A caturasra (square), if the performer be a Brāhmaṇa, trikoṇa (triangle) in the case of a Kṣatriya, Vartula (round) in the case of Vaiśya and mere sprinkling of water in the

case of a Śūdra. After washing the feet of Brāhmaṇas and offering water for shipping they are duly seated and Nārāyaṇa is worshipped. The sesame seeds are scattered at the door and among the Brāhmaṇas, chanting the Ṛk beginning with 'Apahata' (get away). The Vaiśvadevas are then seated invoked and are offered two pots of water for arghya (water respectfully offered for washing the hands), gandha (sandal paste), patra (leaf), puṣpa (flower), dhūpa (incense) and dīpa (illumination) chanting the appropriate mantras. With the permission of Vaiśvadevas, the pitṛgaṇās are then offered seat and three pots of water for arghya. The Brāhmaṇas should be seated facing the east and the north in Vaisvadevaśrāddha and Pitṛśrāddha respectively. Water is sprinkled and sesame seeds are scattered with the mantras 'Sāṁ no devī' etc., 'Tilosi' etc., respectively. The Pitṛs are invoked with the Ṛk 'Uśanta', etc., and are offered arghya, pādya, gandha, patra, puṣpa, dhūpa, vasana (garment) and bhūṣaṇa (ornament) with the words 'yā divyā' etc. Two āhutis (oblations) are then made in the fire with the permission of the Brāhmaṇas Chantint the required mantras. In case the agni (fire) is absent, the Āhutis are made in the palms of the Brāhmaṇa. Thereafter, the Brāhmaṇas are fed with various of food, madhu (honey), māṁsa (flesh), etc. The Itihāsas, Purāṇas and Dharmśāstras are recited to the Brāhmaṇas. At the end of their meals, piṇḍa (ball or lump or rice) is offered to the manas. Only one piṇḍa is offered on the death anniversary day, and three on the days of eclipse, etc. The Brāhmaṇas are then offered dakṣiṇā (gift) with tāmbūla (betel leaf) and gandha. In return, they bless the performer and the departed soul. The piṇḍa should be offered mixed with tila facing the south. Afterwards the piṇḍa should be given to a cow, goat or to a Brāhmaṇa. Or else it may be deposited in fire or water.

Once who is sick, is poor or is on a journey, as stated earlier is allowed to perform Śrāddha with raw rice, which is known Āmaśrāddha. If the wife of the performer is in her monthly course, Śrāddha may be performed with a gift of gold. If worthly Brāhmaṇas are not available, or one is poor, Śrāddha can be performed by home with rice chanting the pitṛsūkta. Śrāddha may be performed by offering saktu (barley meal), saṁyāva (cake of wheat flour), pāyasa (porridge), Badara (fruit of jujube tree), Āmalaka (fruit of the Emblic Myrobalan) or piṇyāka (oil-cake). If one is too poor to spend any thing, he may perform only tila-tarpaṇa (libations of water mixed with tila) to the pitṛs or give grass to the cows or declare loudly in a lonely jungle that he is a poor fellow and a great sinner. One has to perform tarpaṇa on the day following the Śrāddha; otherwise, he will incur the sin Brahmhaṇyā and his family will be ruined.

NAKARA I. (NARAKĀSURA)

A valiant Asura.

Once the Asura Hiraṇyākṣa was amusing himself by wading through the ocean and beating at the waves with his club. Varuṇa, the god of water, was alarmed at this and ran to Mahāviṣṇu and told him everything. Hearing this Mahāviṣṇu got up to kill Hiraṇyākṣa. Hiraṇyākṣa who had assumed the form of a Boar carried the earth on his tusks and ran to Pātāla. As the goddess earth had come into contact with the tusks of Hiraṇyākṣa she became pregnant and gave birth to an Āsura infant of immense might and power. That infant was Narakāsura.

Taking the infant born from impurity the sad goddess Earth went to Mahāviṣṇu and requested him to save the child somehow. Mahāviṣṇu pitied him and gave him Nārāyaṇāstra (Nārāyaṇa's weapon) and said: "Naraka! So long as this weapon is with you, nobody but me could kill you." Saying this he disappeared. (Bhāgavata, Skandha 10).

Narakāsura made Prāgjyotiṣa his capital and ruled over the Asuras as their emperor for a long time, all the while terrifying the Devas. Once this asura raped kaśerū the daughter of Tvaṣṭā. He brought sixteen thousand and one hundred maidens from the women of the earth and the world of gods. He made them captives at Audaka on the top of the mountain Maṇiparvata. He appointed four mighty and fearful Asuras; Hayagrīva, Nisunda, Pañcanada and Mura as gatekeepers of Prāgjyotiṣa. As they stood blocking the way up to Devayāna, nobody dared to enter Prāgjyotiṣa. The ten sons of Narakāsura guarded the harem. At the boundary of the country Murāsura had tied six thousand ropes with a sword at the end of each. So enemies dared not come near the boundary. When Sugrīva gave instructions to the monkeys who were sent in search of Sītā, about the route they were to follow, he had mentioned about the city of Prāgjyotiṣa. Mention is made in Vālmīki Rāmayaṇa, Kiṣkindhā Kāṇḍa, Sarge 42 that Sugrīva had given them special instructions to search for Sītā in Prāgjyotiṣa.

Long ago a king who was the father of Sixteen thousand daughters, ruled over a country. While the father and daughters were sitting in the palace Mahāviṣṇu came there as a hermit. The sixteen thousand damsels gathered round the hermit. Their father got angry and cursed them. The daughters shed tears and entreated their father for liberation from the curse. He gave them remission and said that in the next birth they would become wives of Mahāviṣṇu.

Another version of this story says that the damsels had requested Brahmā for liberation from the curse according to the advice of the hermit Nārada, and that Brahmā had given them liberation from the curse. In some versions it is stated that Nārada himself gave them liberation from the curse.

It was this king, who was the father of the sixteen thousand damsels, who took birth again as Narakāsura. Those sixteen thousand damsel who had been born as princesses in different places were taken captives by Narakāsura and were kept in Audaka. (Bhāgavata, Skandha 10).

Narakāsura who had been causing devastation and terror in the three worlds entered the world of the gods once. The gods were not able to withstand the fury of Naraka, who carried away the ear-rings of Ādit, the mother of Indra, and the large white royal umbrella of Indra to Prāgjyotiṣa. Indra went to Dvārakā and told Śrī Kṛṣṇa of the molestations he had received at the hands of Narakāsura. Śrī Kṛṣṇa rode on his Garuḍa with his wife Satyabhāmā to Prāgjyotiṣa. They flew over the city round and understood the lay-out of the city, and the precautions taken by Narakāsura. The battle began after this reconnaissance. Śrī Kṛṣṇa, Satyabhāmā and Garuḍa fought with the Asuras. The mighty Asuras such as Mura, Tāmra, Antarīkṣa, Śravaṇa, Vasu, Vibhāvasu, Nabhasvān, Aruṇa and others were killed. At last Narakāsura himself entered the battlefield. A fierce battle ensued in which Naraka was killed. The divine weapon Nārāyaṇāsastra of Naraka was given to his son Bhagadatta. After the battle Śrī Kṛṣṇa and Satyabhāmā went to the world of the gods and returned the ear-rings to Aditi and the umbrella to Indra. (Bhāgavata, Skandha 10).

NARAVĀHANADATTĀ

A famous Vidyadhara. Udayana the King of Vatsa had been spending his time in play and pleasure with his wives Padmāvatī and Vāsavadattā, when once Nārada appeared before them. The king greeted the hermit and showed hospitality. The king and the queens were childless. Nārada told them: "Hear, oh King. Your wife Vāsavadattā is the incarnation of Ratidevī blessed by Śiva. The son born to her would become the emperor of the Vidyādharas. Not long after this Vasavadattā conceived and gave birth to a radiant son. He was named Naravāhanadattā. At this time Kaliṅgasenā, who had been transformed into a woman by the curse of Indra, gave birth to an extra ordinarily beautiful girl. (For detailed story see under Kaliṅgasenā). That child was named Madanamañcukā. Even in infancy she was surrounded by a halo of unerthly beauty. Hearing of this child, Vāsavadattā brought Kaliṅgasenā and to be infant to the palace. To the wonder of everybody, the infants looked at each other and they were not satisfied how soever long they looked at each other. The king and his wives understood this perfectly well and at the proper time their marriage was conducted.

Naravāhanadattā was anointed as the Heir-apparent. Once he was playing in the garden in the spring season, with his ministers Gomukha and others, when the most beautiful Ratnaprabhā came there. (See under Ratnaprabhā).

Once Raravāhanadattā went for hunting with his minister Gomukha and retinue. Somehow or other he was separated from Gomukha and army in the deep forest. Then he heard a divine song and sound of a heavenly lyre. He went in the direction from which the music came and reached a Śaivite temple. Getting in, he saw an excessively beautiful damsel standing in the midst of her attendants and companions singing and playing on a lute, in praise of Śiva. At this time a grown-up Vidyādhara woman came down from the sky and getting near the damsel, gave her to Naravāhanadattā. The name of the Vidyādhara damsel was Alaṅkāravatī.

As Naravāhanadattā was spending his days, enjoying the pleasing company of his wife Alaṅkāravatī, once he went for hunting, with his army. Being very tired they went in search of water, and entered a think forest. There they saw a lake full of golden lotus flowers and four men plucking flowers. Naravāhanadattā approached them. They said that the had been plucking flowers to worship Viṣṇu. Naravāhana followed them to the presence of Viṣṇu. Mahāviṣṇu was greatly pleased at naravāhanadatta who was standing with folded hands singing praises of Viṣṇu in intense devotion and blessed him to become the emperor of the Vidyādharas. (Kathāsaritsāgara).

NĀRĀYAṆA

One of the two Ṛṣis famous as Naranārāyaṇas.

Dharma, son of Brahmā was Nārāyaṇa's father. Dharma married ten daughters of Dakṣa, and four sons, *i.e.* Hari, Kṛṣṇa, Nara and Nārāyaṇa were born to him of them. Of the four, Nara and Nārāyaṇa were inseparable sannyāsins. In the holy Badarikāśrama on the slopes of the Himālayas they did *tapas* to place Brahmā for a thousand years.

The whole world was, so to say, burnt by the intense *tapas* of Naranārāyaṇas. Indra was alarmed. Believing that their *tapas* was for the attainment of Indrahood and fearing his own displacement Indra went to Badarikāśrama mounted on Airāvata to break their tapas, and told

them thus: "Oh ascetics, who shine like the rising sun, I am pleased with your *tapas*. You may choose any born you like."

The Naranārāyaṇas did not even recognise the thunder like voice of Indra; nor did they answer him. This increased Indra's alarm, and he decided to disturb them with Māyā, productive of fear, desire etc. and thus break their *tapas*. Indra began threatening them with cruel animals created by him like wild cat, leopard tiger, lion, elephant etc. and also with aberrations created in nature like storm, rain, wild fire etc. But, none of the above affected or moved them in the least. After all, why should they be moved? You would threaten only those who are subject to desires, love of comfort, any particular object in life or likes and dislikes. Since Naranārāyaṇas had none of the above, Indra's attempts to threaten them failed. Thus disappointed he returned to Svargaloka and after thinking for a long time he called Kāmadeva to him and spoke as follows: "You should go, alongwith Rati and the spring, to Badarikāśrama. Also take with you any number of *apsarā* women you want. You will find Naranārāyaṇas at the *āśrama* performing *tapas* and will weaken them from their resolution by using your arrows (erotic shafts) and tempt them into erotic life. I am also deputing *apsarā* women like Rambhā to help you."

Kāmadeva accordingly started for Badarikāśrama accompanied by all the *apsarā* women. When they reached the place spring season had set in there.

Varieties of beetles flew about from flower to flower humming. Trees like the mango and Palāśa thick with flowers. Greepers (Comparable to young women) entwined and embraced trees (lovers), the former carrying puṣpas (flowers, in the case of young women, coming to age). A fragrant breeze swept the whole region. In this erotic background Kāma and Rati, with their five arrows and accompanied by celestial women came to the *āśrama*, and there they began singing and dancing. The erotic flow enchanted the soul Naranārāyaṇas. Nārāyaṇarṣi awoke from his *tapas* and whispered something in the ears of Nara. By now Kāmadeva had entered the presence of Naranārāyaṇas accompanied by the reputed beauties of Sarvloka like Menakā, Rambhā, Tilottamā, Sukeśinī, Manoramā, Maheśvarī, Puṣpagandhā, Pramadvarā, Ghṛtācī, Candraprabhā, Somaprabhā, Vidyunmālā, Ambujākṣī and Kāñcanamālā. These beauties were accompanied by 10080 of their beautiful attendants. Naranārāyaṇas were wonder-struck to see this army of Kāma. All those great beauties stood before Naranārāyaṇas in salutation. Some of them began to sing, others to dance and yet others to take up the tunes. Nārayaṇarṣi could easily divine the reason for the show. He thought to himself thus–

"None but Devendra could have sent all these people here, and his object must be to hinder our *tapas*. But I shall prove to Indra that all these mean nothing to me. Let Devendra understand that I can create more beautiful ladies than these women of his here and that I am not in the least attracted by any of them here."

Thinking thus, Nārāyaṇa beat gently on his thigh and immediately arose therefrom an exceptionally beautiful woman. Since that woman, the most beautiful in all the three worlds, was created from the Ūru (thigh) of Nārāyaṇa she came to be known as Urvaśī. Others were wonder-struck by this new creation. He created some other beauties also, and an equal number of other women to serve them. All of them stood before him in humble salutation.

The celestial women almost fainted with fear. In repantance they begged the *munis* pardon

for their mistake. The *munis* were kindly disposed towards them. They told them that they (munis) cherished no animosity towards them, but in fact were pleased with them, and they further asked them (celestial women) to choose their boons. The *munis* also asked them to take Urvaśī to Devoloka as a present from them to Indra. Let the Devas prosper.

Having heard Nara speak like this the celestial women returned in great humility to Devaloka with Urvaśī and the other women. (Devī Bhāgavata, 4th Skandha).

Other information.

(i) Nara and Nārāyaṇa were two incarnations of Mahāviṣṇu.
(ii) A dark hair of Nārāyaṇarṣi was born as Kṛṣṇa and a white one as Balabhadrarāma.
(iii) He was a star member in Brahmā's assembly.
(iv) Once he appeared before Māndhātā in the guise of Indra.
(v) He once fought with Śiva and won.

NARMADĀ

A famous holy river of South India. This river which springs from Amarakaṇṭaka flows through the valley called Khambhāta and falls into the ocean.

This river which is considered to be a holy river was the rebirth of Tapatī the daughter of the Sun.

Mention is made in most of the Purāṇas about the river Narmadā which is one of the holy rivers of Bhārata. Once Nārada said to Yudhiṣṭhira about the river Narmadā as follows: "Gaṅgā has more divinity in Karṇakhala and Saraswatī has more divinity in Kurukṣetra. But Narmadā is a holy river everywhere, whether in the villages or in the forests. Saraswatī purifies us in three days and Gaṅgā in one day. But the moment we see Narmadā we are purified."

The river Narmadā, the former half of which embraces the mountain Amarakaṇṭaka in the country of Kaliṇga, is the purest of rivers in the three worlds. The *devas, asuras,* Gandharvas and hermits bathe in the river and attain eternal bliss. He who controls his organs of senses and takes fast for one night and bathes in this river would be prosperous for hundred generations. This great river is hundred yojanas long and two yojanas wide. There are sixty crores and sixty thousand holy ghats in this river around the mountain Amarakaṇṭaka. Anybody who dies by fire, by drowning or by fast on this mountain Amarakaṇṭaka, will never have rebirth. (Padma Purāṇa, Chapter 13).

Throughout Mahābhārata mention is made about Narmadā. Important of them are given below:

(i) Goddess Narmadā stays in the palace of Varuṇa worshipping him.
(ii) While leading forest life Dharmaputra with his brothers visited Narmadādevī.
(iii) Indra and the Aśvinīdevas once drank Soma sitting on the mountain Vaiḍūrya on the banks of the Narmadā.
(iv) Narmadā is the origin of Agni (fire).
(v) A king named Duryodhana, who ruled over the city called Māhiṣmatī on the banks of the Narmadā once married Devī Narmadā. A daughter named Sudarśanā was born to them. She was extremely beautiful.
(vi) He who observes fast for two weeks bathing in the waters of Narmadā will be born as

a prince in the next birth.

(vii) Once Narmadā took Purukutsa, the son of Māndhātā, as her husband.

NĀṬOṬIPPĀṬṬU. (FOLK-SONGS)

Every literature has a section known as natotippattus (folk songs). In Kerala (Malayālam) literature the period of folk songs was a golden era. Worship of devatās, honouring heroes, entertainments, philosophy, science, caste-professions, morals, ethics, etc., generally formed the themes for folk songs. There are a number of folk-songs in Malayālam called Saṅghakkali, Tiyāṭṭu, Olappāvakkūttu, Ezhāmanu Kali, Kāṇippāṭṭu, Nāṭṭuppāṭṭu, Vaṭṭippāṭṭu, Pūrakkalippāṭṭu, Aṭaccuturappāṭṭu, (Pulluvarpāṭṭu, Nizhalkūttuppāṭṭu, Bhadrakālippāṭṭu, Tirayāṭṭu etc. All these songs are relfective of the spiritual thoughts and ideas of the masses. Also, there is a special series of folk-songs called Vaṭakkanpāṭṭus (songs of the north).

All the Vaṭakkanpāṭṭus are heroic songs. They are folk-songs eulogising the heroic deeds and achievements of certain heroes and heroines of exceptional courage and prowess who flourished in olden days in North Malabar. Though there are more than four hundred such songs, only thirty-five of them have been printed and published yet. These songs, which call for no special training or gifts for their singing or require any special knowledge in music for their appreciation, take their roots in the hearts of the common people. Almost all these songs are connected with Kalaris (schools where gymnastics are taught), Aṭavu (strategic feats of the dual fight), Payattu (physical training) and Aṅkam (fight). Descriptions of the challengers by heroes, clashing of arms and the way how youngsters getout of danger by their intelligence and prowess are really exciting and exhilarating to read.

Most of the heroes in the Vaṭakkanpāṭṭus lived either in Kaṭattanāḍu or its suburbs. A good majority of the songs sings the praises of two powerful families Puttūram house and Taccolimāṇikkattu, the former a Tiya and the latter a Nāyar family. Taccolimāṇikkattu house was at Meppa in Putuppaṇam village near Vaṭakara in Kaṭattanāḍu, and most of the songs relate to the great hero Otenakkuruppu of this house. Otenakkuruppu was born in 1584; A. D. and lived for thirty-two years. Therefore, the Vaṭakkanpāṭṭus may generally be placed in the 16th and 17th centuries A. D. Āromalcekavar, Āromaluṇṇi, Āṭṭummaṇamel Uṇṇiyārcaa, Taccoli Otenam,Taccoli Candu, Pālāṭṭu Komappan, Bambāyi Ālikutty, Putunāṭan Kelu and Kalpparampil Kaṇṇan are the chief characters in the paṭṭus. Especially the song about Uṇṇiyārcca is thrilling. Brief notes about the heroes and their families in the pāṭṭus are given below.

Puttūram Viṭu. (Puttūram House). Āromal Cekevar, Aṭṭuṁmaṇamel Uṇṇiyārcca and Āromaluṇṇi were the star heroes of the house. Uṇṇiyārcca was the sister of Āromalcekavar and mother of Āromaluṇṇi whose father was Kaṇṇappan. It may be understood from the song 'puttiriyaṅkam' that Āromalcekavar was born to Kaṇṇappan when he was forty-two years old. One or two songs about Āromalcekavar are extant, one about his playing a game of dice and the other about his fighting the 'puttiriyaṅkam'.

As for the game of dice, Āromalcekavar went to his uncle at Mikavil Mikaccerivīṭṭil – an expert in the game of dice – to study the art. There he spent a night with his uncle's daughter Tumpolāca, who became pregnant by him. Though people ridiculed her at this development

Āromal cekavar took her as his wife when she had delivered his child. Āromal Cekavar had also another wife called Kuñcuṇṇūli of Ālattūr house.

With regard to the puttiriyaṅkam, Aromar as the Cekavar (Sevakan, one who served) of Uṇṇikkonār, once went to fight with Ariṅṅoṭar. Candu, his father's nephew, accompanied him as his assistant. Candu hated Āromar from the day the latter stood in his way of marrying Uṇṇiyārca.

Ariṅṅoṭar brought over to his side Candu, assistant of Āromar. Āromar killed Ariṅṅoṭar in combat and on his way home he slept lying on the lap of Candu weary after the combat when the treacherous Candu thrust heated handle of the lamp into a wound in the stomach of Āromar, who managed to reach home only to die there.

Āṭṭumaṇamel Uṇṇiyārcca. Uṇṇiyārcca, overruling the opposition of her father-in-law and mother-in-law, one day went with her husband Kuñjurāman to witness Kūttu in the Allimater temple. When they came to Eṭavaṭṭam market after passing Tānūr market certain ruffians confronted them. The coward that he was, Kuñjurāman trembled before the ruffians, but Uṇṇiyārcca routed them with her skill in combat.

Āromaluṇṇi. Aromalunni, who as a youth heard from his mother Unniyarcca the story about the treacherous killing of his uncle, Āromal Cekavar, by Candu rushed to Kolattunādi and killed the latter in combat.

Taccoli Otenam. Otenan was a powerful Nāyar (Kuruppu) born in Taccoli māṇikkattu house. His father was a nāyar chief wellknown both as Putuppaṇattuvāzunnor and Cīnaṁvīṭṭil Taṅṅal. His mother was Uppāṭṭi, daughter of a woman called Teyi. He had an elder brother called Komappan and a younger sister called Uṇicciruta (Uṇiccira). Otenan's father begot a son (Kaṇṭācceri Cāppan) of Mākkam, the maid-servant of Uppāṭṭi. Cāppan grew up to be a constant companion of Otenam. Komappan (Komakkuruppu) brother of Otenan was a peace-loging, sedate person. Otenan mastered all the tricks of Kalarippayattu at the gymnasium of Matiloor Gurukkal. Otenan had also mastered the use of the Urumi (a thin sword). He was such a master in the use of the Urumi that he could, by one sweep of it, graze the throat of a man without cutting and shedding a drop of blood. He was a expert in necromancy also. What could not be managed by the physical strength of Otenan, Cāppan used to manage with his intellectual powers.

Otenan was born on the slope of a hill at Meppa one mile east of the present Vaṭakara railway station. Relics and remnants of Māṇikkattu family are there yet to be seen. Many songs have been composed about Otenan. One of them is his going to receive presents of cloth on Onam day from a stingy chief who, after the death of Otenan's father, had become 'Putuppaṇattu Vāzhunnavar'. Another song relates to his collecting taxes from Kotumala Kuññikkaṇṇan on behalf of Rājā of Koṭṭayam. Yet another song is about his putting down the conceit and pride of Kuṅki amma of Kekki house. And, another song is about his killing Kaiteki Otenan Nambiyār. His fight with the māppilas on behalf of the Rājā of Cirakkal forms the theme of yet another song. Another interesting song is about his making Kottakkal Kuññāli Marakkar, who was a bosom friend of his, though a philanderer put on the attires of a female and thus teaching him a good lesson in life. Another song describes the escape of Otenan, who went to see the construction of the Karimala fort, with the help of Cāppan. There are also

many other songs about Otenan.

The very marriage of Otenan is an interesting story. Mātevi amma of Kāvilum cāttottu had a daughter named Ciru. Māteviamma went to Māṇikkattu house and requested Otenan to marry her daughter Ciru. Otenan refused to oblige her. But, Ciru grew up to be very beautiful girl, and Otenan, who saw her in that state felt a great passion for her. He sent Cāppan to her for a pan (betel leaves for chewing) which she also refused. At last Cāppan took Otenan disguised as a blind person to Ciru's house. Ciru and Otenan got married without the knowledge of Ciru's mother, who cursed them when she knew about the marriage.

There is another story about Otenan and Karuttaniṭam (Kaṭattanāṭu) Kuññikkaṇṇi, the only daughter of the Rājā of Kaṭattanāṭu. A rowdy called Kelappan of Ponnāpuram fort forcibly carried her off. The Rājā, who tried to bring back his daughter had to return wounded. Otenan came to know that Ponnapuram fort had once been given as dowry to his family and Kelappan was in illegal and forcible occupation of it. Otenan alongwith Cāppan went and captured the fort. He released Kuññikkaṇṇi from captivity and took Kelappan captive. The Rājā of Kaṭattanāṭu was very much pleased with this exploit of Otenan and married Kuññikkaṇṇi to him.

There is also a story about Otenan fighting with the māppilas of Cirakkal. The māppilas did not honour the Rājā of Cirakkal during one of his tours, and the Rājā asked Otenan to put down the haughtiness of the māppilas, and he did so. Kotamala Kuṅkiamma, the Rājā Pulināḍu, Matilūr Gurukkal and others are referred to in this story.

Katirūr Gurukkal was a very powerful enemy of Otenan. The Gurukkal one day kept his new gun leaning against a jack fruit tree, and Otenan, in derision, commented about it thus: "Who is it that has kept the spear made of earth leaning against the tree on which usually spear made of gold is kept so?" The Gurukkal, angry at the insult challenged Otenan for a combat within three months from Wednesday, the ninth of Kumbham. On the appointed day Otenan went to Gurukkal's combat field and killed him, Parintukūl Emmenpaniykar and others. On his way home after the victory, Otenan remembered that he had forgotten his dagger on the platform of the peepal tree, and paying no heed to the advice of his friends he returned to the combat field and got killed there.

Taccoli Candu. Candu was Otenan's nephew and was reputed for his great prowess. Mālu of Tāzhattumaṭham was his wife. One day she went for worship in the Omallur temple where Kaṇḍar Menon of Tulunāṭan fort abducted her into his court. Candu was at the time, twenty-two years old. On hearing about his wife's mishap Candu, disguised as a Sannyāsin, entered the fort and fought singlehanded against Menon and his army of 400 soldiers.

Pālaṭṭu Koman. Koman Nāyar, another nephew of Otenan, the son of Kuṅkiamma of Kappullipalāṭṭu, became famous under the name Komappan. The family feud between the Kuruppus of Toṇṇūrāmvītu and the Nāyars of Pālāṭu was a long-standing affair. There were seven Kuruppus during the days of Koman, and they had two sisters named Uṇṇicciruta and Uṇṇiamma. Koman felt a great passion towards Uṇṇiamma, who was bathing in the tank, and her brothers rushed to kill Koman. But Koman outlived all obstacles created by the seven brothers of Uṇṇiamma and the tale-bearing Unicciruta because of the cleverness of the very intelligent Uṇṇiamma. Koman also got settled by Otenan the forty-two items of family quarrels and married Uṇṇiamma.

Bambāyi Ālikkuṭṭi. In the song about Adiraja it is said Ālikkuṭṭi, an expert in the science relating to elephants, was invited for help when the seventh elephant of the Rājā escaped back into the forest. Ālikkuṭṭi hailed from Bombay. Accordingly to the song under reference Ālikkuṭṭi brought back the elephant from the forest to the Rājā, who, greatly pleased with him, gave his daughter, Kuññikkaṇṇi, in marriage to him.

Putunāṭan Kelu. Putunāṭan Candu and Kelu were brothers. Candu married a woman named Mātu. One Vaṭṭoli Menon became Mātu's became Mātu's paramour by bribing her with a golden chain worth thousand paṇams, and she got her husband killed by this paramour. Candu had two dogs called Malli and Cokkan, and one of them kept guard over Candu's dead body while the other went and informed Kelu about Candu's death. Kelu in great rage, rushed to the place, saw the golden chain presented to Mātu by Menon and blinded one of her eyes.

Kurumparampil Kannan. This tīya youth had a very chaste wife called Āryā. One day when Kaṇṇan was away from home for tapping coconut palms for today Putukolottu Rājā saw Āryā, and having felt a great passion for her he presented her one night four pieces of silk and a gold ring. The next day Āryā dressed her husband as a Brahmin with the sacred threat on, and deputed him to return to the Rājā's wife the presents made by her husband to her (Āryā). Kannan succeeded in his mission, but the revengeful Rājā ordered him to be executed. Āryā went to the Rājā and after various discussions with him returned home.

NAVAMĪVRATA

(Fast on the ninth lunar day). This is a special fast taken in the month of Tulām (October-November) with a view to obtain 'Bhukt' (enjoyment or possession) and 'Mukti' (Beatitude). The important rite of this worship is to take fast on the ninth night of the bright lunar fortnight in the month of Tulām and worship goddess Gaurī. This *navamī* is also called Gaurīnavamī. Another name of this navamī is Piṣṭāka navamī. This name is given because on that day Piṣṭam (ground rice) is eaten and the goddess is worshipped. In the bright lunar fortnight of the month of Tulām (Āśvina), on the eighth night when the star is Mūlam and the Sun is in the zodiac of Kanyā if there is the touch of Navamī, it is called Aghārdananavamī or Mahānavamī.

Worship could be conducted on the days mentioned, by consecrating the goddess Durgā in nine temples or in one temple only. When the goddess is consecrated in nine temples they are meditated upon as nine separate beings. In such cases Goddess Durgā should be consecrated with eighteen hands and the rest of the goddesses with sixteen hands. Of the eighteen two should be holding Antimony and damaru (a small drum shaped like an hourglass), and the remaining sixteen hands should hold weapons that the other goddesses hold. The nine goddesses to be worshipped are Rudrā, Caṇḍā, Pracaṇḍā, Caṇḍogrā, Caṇḍanāyikā, Caṇḍavatī and Caṇḍarūpā and in the middle of these eight beings the great goddess Durgā who is Ugracaṇḍā and the slayer of Mahiṣāsura. Durgā is addressed with the spell of then letters "Om, Durge Durgekṣiṇi Svāhā." Adoration, offering to ancestors and exclamation in sacrifice (Namaskāra, Svadhākara and Vaṣaṭkāra) should be denoted by six words and the Aṅgas (organs) beginning with heart also should be imagined. This root-spell should be repeated resting the organs such as heart etc. on the fingers. He who repeats this secret spell of goddess, will never be trouble by enemies.

The goddess should be worshipped by meditating upon her as carrying the weapons such as Kapāla (skull), Kheṭaka (shield) Ghaṇṭā (bell), Mirror, Tarjanī, bow, dhvaja (flag), ḍamaru (drum) and pāśa (rope) in the left hands and Śakti (dart) Mudgara, trident, Vajra, sowrt, spear, conch, wheel and Śalāka (antimony) in the right hands. These weapons also should specially be worshipped.

In the worship of the goddess, a cow (sacrificial animal) should be beheaded with a sword repeating the spell Kālī and the blood and flesh of that cow should be offered as oblation to the goddess Pūtanā uttering the spell, Kālī Kālī Vajreśvarī, lauhadaṇḍāyai namaḥ." Offering to Pūtanā should be made in the south-west corner of the shrine of the Devī. In the same way offerings of blood and flesh should be made to the goddesses Pāparākṣasī in the North-West corner, Carakī in the North-East corner and Vidārikā in the South-East corner. The same form of offerings should be made to the god Mahākauśika in the south-East corner. The king should bathe in front of this god Mahākauśika and making an image of his enemy with rice flour, should break it. Then give that rice flour as oblation to the gods Skanda and Viśākha and worship the female ancestors such as Brāhmī and such others in the night. As ordained in the Vedas, the Devī should be bathed in Pañcāmṛta (milk, curds, butter, honey and water) and then worship before her, uttering the spell "Jayantī-maṅgala Kālī, Bhadrakālī Kapālinī, Durgā Śivā Kṣamā Dhātrī Svadhā Svāhā Namostu te". (Agni Purāṇa, Chapter 185).

NAVAVYŪHĀRCANA

This is a worship conducted to prevent epidemics. In open days Mahāviṣṇu advised Nārada on the form of this worship. The form of this worship is given below:

In the centre of the circular lotus, consecrate Vāsudeva with the first syllable of mantra (spell) 'A'. To the south of him consecrate and worship Saṅkarṣaṇa and Pradyumna with the syllable 'Ā'; in the S. E. corner, Aniruddha with the syllable 'Aḥ'; in the west, Nārāyaṇa with the syllable 'Om'; Brahmā in the N. W. corner with the syllables 'Tatsat'; Viṣṇu in the North with the syllable 'Hum'; Nṛsiṁha with the syllable 'Kṣau' and Varāha in the N. E. corner with the syllable 'bhūm'.

Consecrate Garuḍa with spells having as first syllables 'Kam', 'ṭam', "sam" and 'śam' at the western entrance of the lotus figure; Pūrvavaktra, with syllables 'Kham' 'cham', Vam' and hum' at the southern entrance of the lotus figure; Gadā (club), with the syllables 'Kham', 'ṭham' and 'Śam' at the Northern entrance; consecrate Īśa with the syllables 'bam', 'ṇam', 'mam' and 'Kṣam, in the North-East corner. Then consecrate Śrī with the syllables 'Dham'. 'Dam', 'Bham' and 'Ham' on the southern side; Vanamālī with the syllables 'Gam', 'Ḍam' 'Vam' and 'Śam', on the northern side; Śrīvatsa with the syllables 'sam', 'ham' and 'lam', to the west of Vanamālī; and Kaustubha, with the syllables, 'cham', 'Tam' and 'yam', to the west of Śrīvatsa.

After having consecrated and worshipped persons as mentioned above, in the order of the ten member-parts of Mahāviṣṇu, Ananta should be consecrated below the seat of the deity and in the order of the ten member parts of Ananta, the four component parts called Mahendra and so on should be consecrated on the four directions such as east and so on, and consecrate in the same way all the decorations, flags, canopy etc. Then the three spheres of Vāyu (Air),

Agni (fire) and Indu (moon) should be consecrated with the first syllables of the spells suited to each and meditating on them and worshipping them, dip the body in the meditation. Then imagine that the subtle form of the individual soul is staying in the sky. Then meditate that the individual soul in reborn by harmony with the universal soul after having been dipped and washed in the snowwhite ambrosia emanating from the moon. After that saying to yourself 'I am Viṣṇu himself reborn", utter the twelve-syllabled mantra or spell. Place heart, head, turban and weapon respectively on chest, head, hindpart of the lock of hair and Netra (eye) Place weapons in both hands. After this your body will become divine. This placing of the individual soul should be repeated in the same way with Deva (god) and Śiva. When this worship of Viṣṇu is conducted in heart in imagination (without the aid of materials) it is called 'Anirmālyapūjā, and when it is done with the aid of lotus figure etc., it is called Sanirmālya Pūjā.

At this Pūjā (worship) the disciple should stand with eyes tied. Then on whichever deity he places flower it should be given that name. Place it on the left side and burn gingelly, paddy and ghee in the sacrificial fire. After performing hundred and eight burnings perform another burning for the purification of the body. To each of the member-parts of the Navavyūha deities also burnt offering should be made, no less than hundred times to each. Then put the entire thing in fire as burnt offering. Then the disciples should take fast, and the disciples should offer wealth etc. to the teacher. (Agni Purāṇa, Chapter 201).

NIMI I

A famous emperor who was the son of Ikṣvāku.

Descended from Viṣṇu thus: Brahma–Marici–Kasyapa–Vivasvān–Vaivasvata Manu–Ikṣvaku–Nimi.

Emperor Nimi was very generous with his gifts. He was interested in performing yajñas. The feeding hall that can be seen even today near the Āsrama of Gautama Maharṣi was built by emperor Nimi. The emperor, a person of rājastic nature, decided to conduct a Yajña which would take a long time to end and which required much mokey for gifts; and he got his father Ikṣvaku's permission for it. Arrangements were made for the Yajña, and Ṛṣis like Bhṛgu, Aṅgiras Vāmadeva, Pulastya, Pulaha and Ṛcīka who were competent to perform yajña and great scholars in the Vedas were invited for the Yajña. Lastly he met his family preceptor Vasiṣṭha and told him thus: "Oh preceptor! I have made all arrangements for a Yajña, which it is my desire should last for five hundred years. You would also come with me and see that the Yajña is duly performed."

Vasiṣṭha listened to Nimi's request with great attention. But, he had already been invited by Indra to conduct a Yajña which would last for five hundred years, and he would be able to oblige Nimi only after that period of time. So Vasiṣṭha asked the emperor to postpone his proposed yajña by five hundred years. Nimi returned disappointed.

Nimi has no patience to wait for five hundred years. So he started the yajña with Gautama as his preceptor. After Indra's Yajña for 500 years was over, Vasiṣṭha came to Nimi's Yajña hall. Nimi, at the time, was in the inner apartment of his palace. Though his servants went to him to tell him that his preceptor Vasiṣṭha had come, they waited outside his chamber as he

was sleeping then. Within a few moments Vasiṣṭha was ablaze with anger. He raised his hands and cursed Nimi thus: "Oh! Nimi, you have insulted me, your preceptor. You disobeyed my injuction and began the Yajña. Therefore, let your body be parted from the soul and fall on the ground."

This curse of Vasiṣṭha alarmed the servants of Nimi so much that they roused him from sleep and told him all about the affair. Nimi hurried to Vasiṣṭha and prostrated at his feet. But, he did not shed his anger. This made Nimi also angry. He also raised up his hands and cursed Vasiṣṭha thus: "Oh muni! you who got angry without reason are worse than a Candala. Therefore let your body also be parted from the soul and fall to the ground."

Vasiṣṭha got alarmed at the above curse. He ran up to and submitted his grievance to Brahma, who told him thus : "My son, your action was really fool-hardy. Yet, I shall advise you a way out of your troubles. You dissolve yourself in the effulgence of Mitra and Varuna and remain there permanently. After sometime you will be able to be born without being present in the womb of a woman. Then you will remember everything about your previous birth will acquire sense of righteousness and knowledge of the Vedas will become respected by all and will be omniscient.

The soul of Vasiṣṭha parted from his body on account of the curse of Nimi, saluated Brahmā, went to the āsrama of Mitrāvaruṇas and got mixed with their effulgence. Meanwhile Urvaśī one day came to the Āsrama of Mitrāvaruṇas, who had seminal emission at her sight. The seman fell into a pot. The pot duly burst open and there emerged from it Agastya and Vasiṣṭha.

Nimi returned to the Yajña hall and told the munis about the curse on him of Vasiṣṭha. While the *munis* were helplessly looking on, Nimi's body got separated from the soul and fell down. The munis placed the dead body in an uncovered coffin, kept it free from putrefaction with the help of medicines and mantras and continued with the Yajña. At the close of the Yajña the Devas appeared and asked Nimi which did be prefer to have, a human body or body of a Deva. He preferred to have a Deva body, and accordingly ascended to Svarga alongwith the Devas.

As Nimi had no sons to perform his obsequies the *munis* began churning the corpse repeating mantras and there arose from it an ideal person as glowing as Nimi. As he was created by 'mathana' (churning) the *munis* named him Mithi. Again, as he was created from a dead body he came to be known as Janaka also. Further, as he was from the body from which the soul had departed he was called Videha also. The famous kingdom of Mithilā on the banks of the Ganga was founded by this Janaka.

Janaka, the father of Sītā, was a king born in this dynasty. To all the Kings born in this dynasty the surname 'Janaka' came to be applied. This dynasty is known as Janakavaṁśa and Videhavaṁśa after emperor Mithi. (Devi Bhāgavata, 6th Skandha).

NIŚĀKARA I

A Maharṣi. Honoured even by the Devas he lived in his Āśrama on the heights of Mount Vindhya. One of those days Jaṭāyu and his elder brother Sampāti, under a bet, flew up to the Sun's sphere. In his attempt to shield Jatayu, who flew with great speed and neared the Sun's

sphere, from the scorching heat of the Sun, Sampāti's wings got burned and he fell down on the heights of Vindhya where he lay unconscious for six days.

Niśākara Maharṣi heard Sampāti crying and he saved the bird, which lived there for many years as the Maharṣi's slave. The maharṣi, who could foresee things told Sampāti about Śrī Rāma's incarnation which was to happen in the future. He entered Samādhi after finally telling Sampāti that monkeys would go there then in search of Sītā, that Sampāti would point out to them where Sītā was and that on that day his wings would automatically reappear and his legs would become strong. Afterwards for eight thousand years Sampāti led a solitary life in the Āsrama. It was during this period that monkeys, in the course of their search for Sītā got information about her from Sampāti.

NIŚĀKARA II

A great *muni*, who attained Svarga after passing through many lives. His story is given below:–

> There was a great ascetic and erudite scholar in all branches of knowledge called Kośakāra, son of *muni* Mudala. Kośakāra's wife was Dharmiṣṭhā, daughter of Vātsyāyana. To them was born a son, an idiot and a deaf and dumb child, whom they forsook at the gates of the mother's house. At the same time an evil-minded Rakṣasa woman called Śūrpākṣī, who was in the habit of lifting children came there with a lean child. She replaced Dharmiṣṭhā's child with the lean one and returned with it to the Śālobharaparvata where her blind husband asked her what she had brought for his food. She told him about the changelling child with her when he said as follows "Return the child at once to where it was found. The child's father is a great man of knowledge and wisdom and when he hears about your action, he will curse us. So, return the child and bring the child of some one else." As soon as she heard these words of her husband she rose up in the sky in great alarm.

Hearing the cries of the Rākṣasa child left at their gates Dharmisṭha and her husband came out, and the child which, in its colour and shape resembled their child exactly, Kośakāra said thus : "Oh ! Dharmisṭha! this must be some ghost. Some one is lying here in the same form as our child to hoodwink and cheat us."

Saying so he tied the child to the ground by chanting mantras with darbha grass in his hands.

At the same time Śūrpākṣī came there in invisible form. She threw Dharmistha's child from a distance into the courtyard. Kośakāra took his child. But all the attempts of the Rākṣasī to lift her child from the ground failed. The grief-stricken Rākṣasī reported the matter to her husband.

As soon as Śūrpākṣī left the place the magnanimous Kośakāra handed over the Rākṣasa child to his wife. He brought up his own child by feeding it on cow's milk, curd, juice of sugarcane, etc. Both the children grew up to seven years of age. The Rākṣasas boy was named Divākara and the other child Niśākara. Both the children were invested with the sacred threat in due course of time. Divākara learned the Vedas, but Niśākara did not, and he was despised by all. His father pushed him into a neglected well and covered its mouth with stone.

After another one hundred years I was born as your (Kośakārad) son in this house. All facts about my previous lives linger in my memory and now I am free from evils and am a virtuous person. I am going to the forest for *tapas.* Let the good boy, Divākara live here as householder. Niśākara thus did *tapas* for many years and attained Vaikuṇṭha (Vāmana Purana, Chapter 91).

NIŚUMBHA

An Asura. Two of the sons of Kaśyapa Prajapati by his wife Diti became notorious fellows called Śumbha and Niśumbha. They were born and brought up in Patala. But as young men thay came to the earth and began rigorous *tapas* taking neither food nor drink. After ten thousand years Brahmā appeared and asked them to choose their boons. They requested for eternity, deathlessness. But, Brahmā refused to grant that boon. Then they thought of another boon, which would in effect be as goodas the first one; they wanted death to come, but to come in manner impossible to happen. So, they requested Brahmā as follows: "We shall not meet with death at the hands of males among Devas, human beings as also by birds, animals etc. In short we should be killed only by women; we fear them not."

Brahmā granted them such a boon and they returned to Patala. They lost their head over the boon and appointed Śukra as their preceptor. Śukra was so pleased at this that he made Śumbha sit on a golden throne and crowned him King of Daityas. Following this, lesser kings began coming to salute the great King and pay tributes. Great *daityas* like the Canda-muṇḍas, Dhūmralocana, Raktabīja etc., became attendants of Śumbha and Niśumbha.

After having established the power of the *daityas* thus Sumbha-Niśum bhas gradually turned their attention towards extending the boundaries of their kingdom. The whole earth they subjugated. Then Nisumbha with a large army marched to Devaloka to conquer Indra. A *devāsura* was started. In the fight all the Dikpālakas were on one side and Nisumbha alone on the other side; the latter side was slightly defeated. Smitten by Indra's Vajrāyudha Nisumbha fainted; his army also was broken.

As soon as news about the defeat of his brother was reported to him, Sumbha, with the remaining Dānavas hurried to Devaloka. In the battle that ensured the Devas were routed. Sumbha assumed Indra-hood by force and the standard (flag) of the daityas was hoisted on the flag-staff of Sudharmā, the palace of Indra. Sumbha captured Kāmaḍhenu, Airāvata, Uccaiśśravas etc. The Nandana garden and the shades of the Kalpaka tree were turned into resting places of the *daityas.* Fragrant flowers of the Kalpa tree adorned the hairs of *daitya* women. Sumbha drove away Kubera and took over Alakāpuri also from him. As Yama ran away from the kingdom, Kālapurī also came under Sumbha. All the Dikpālakas took refuge in forests and caves. Thousand years rolled by thus. By then the Devas worshipped Mahādevī, who appeared before them. Kauśikī Devī, born from the body of Mahādevī stood before the Devas. As Kausiki was dark in colour she came to be known as Kālikā also. Mahadevi, along with Kālikā started for the capital of Sumbha-Nisumbhas. At the capital they ascended a mountain and sat on two rocks. Mahadevi sang such a melodious song that birds and animals lost themselves in its sweetness and stood motionless.

The Candamuṇḍas, who were at the time passing that way were also attracted by the

music. Having understood what it all meant they hurried up to Śumbhāsura and gave him a description of the supreme beauty of Mahādevi and Kālikā. The description kindled great interest in Śumbha and Niśumbha about the devise and they deputed their minister Sugrīva tobring the *devis* over to them. Having heard Sugrīva's mission Mahadevi told him as follows:– "We do not have any objection to becoming the wives of your masters. But, in the matter of my marriage there is a special problem. While playing with my friends as a child I had accidentally taken a vow. I was at that age a bit proud about my capabilities and strength, and the vow I took was that I would marry only someone who was stronger that I am. My friends called me a 'fool' and ridiculed me about the vow. That only hardened my stubbornness and I stand by my vow even now. Therefore, please tell Śumbha first to defeat me in fighting."

When Sugriva carried this information to Śumbha, and Niśumbha, they felt amused that a woman challenged them to fight. But, they had no alternative but to fight. So they deputed the mightly *daitya* Dhūmrākṣa with an army to fight Devi, and there ensued a fierce fighting between Devi and Kālikā on one side and the big *daitya* army on the other side. The whole army and finally Dhūmrākṣa too was killed.

Devi then retired from the battlefield to a place nearby and blew the conch. Śumbha-Niśumbhas heard the sound from it, and the next moment a messenger came and told them about the fate of the army and of Dhūmrākṣa. They then sent a much greater army under Candamuṇḍas against Devi. But Kālikā devoured them all. Raktabīja, who next encountered Devi with a great force, also become food for Kālikā. Then Śumbha-Niśumbha entered the battlefield and they too were killed. Devas thus victorious regained Svarga. (Devi Bhagavata, 5th Skandha).

NIVĀTAKAVACA (S)

A sect of Daityas.

Birth. Daityas were the offsprings of Kaśyapaprajāpati by Diti. Two sons called Hiraṇyakṣa and Hiraṇyakaṣipu and a daughter called Siṁhikā were born to the Prajāpati of Diti. Simhika was married by Vipracitti and to them were born Rāhu and others who become famous as the Saiṁhikeyas. Hiraṇyakaṣipu had four famous sons called Anuhlāda, Prahlada (the great devotee of Viṣṇu) and Saṁhlāda. (Some texts refer to them as Anuhrāda, Hrāda, Prahrāda and Saṁhrāda). Hlāda's son was called Hrāda, Saṁhlāda's sons were called Āyusmān, Śibi and Bāṣkala, and Prahlada's son was called Virocana. Mahābali was Virocana's son and Bāṇa was the eldest of the hundred sons of Mahābali.

Four crores of *asuras* called Nivātakavacas were born in the family of Prahlada. The army of the Asuras, which routed the Devas many a time, was formed by the Nivātakavacas and Kālakeyas. (Agni Purana, Chapter 19).

Fight against Rāvaṇa. After securing boons from Brahmā Nivātakavacas lived in the city of Maṇimatī and they were a terror to the world. Rāvaṇa longed once to defeat them and so besieged their city with his army. The two sides fought fircely for hundreds of years. At last Brahmā intervened and conciliated them. From that day onwards the Nivātakavacas became friends of Rāvaṇa. (Uttara Rāmāyaṇa).

Annihilation. The Nivatakavacas in company with the Kālakeyas attacked Devaloka.

Indra, who could not withstand the attack, sent his charioteer, Mātali to Arjuna and brought him down. Most of the Nivātakavacas and Kālakeyas were killed in the fight by Arjuna.

NṚGA

A king born in the dynasty of Vaivasvata Manu. Descended from Viṣṇu thus: Brahmā–Marici–Kaśyapa–Vivasvān–Vaivasvata Manu–Mahābāhu–Prasandhi–Kṣupa–Nṛga.

Nṛga was the younger brother of Ikṣvaku. From Nṛga was born Sumati, from him the king called Jyotis, from Jyotis Vasu and from Vasu Pratīka.

Nṛga was an extremely righteous and generous king. Once, at Puṣkara he gifted away thousands of cows to Brahmins. There was a Brahmin called Parvata living near Puṣkara. He too was given a cow and it was after that the Brahmin named Anārata came. By then there remained no cow to be gifted. Anārata came after Parvata had gone into the forest after leaving the cow at the pond (Puṣkara). Nṛga had forgotten the fact that the cow had already been gifted away to Parvata and finding it there ownerless he gave it to Anārata, who went away with the cow very much pleased. The king and his ministers also returned to the palace.

A very short time afterwards Parvata returned to the pond and felt very sorry to miss his cow. He searched for it here and there and at last found it at Anārata's house. Quarrel ensued between the two, Parvata alleging that Anārata had stolen his cow while the latter contended that it had been given to him by the king. Now, it was decided that the question should be submitted for arbitration to the king, and the contending parties went to the capital to see the king. At the palace they asked the gatekeepers to tell the king about their arrival. But, they did not tell the king, nor did he come.

Angered at this the Brahmins cursed that Nṛga be converted into a chameleon and live as such for a thousand years. The king heard about the curse and ran up to the Brahmins and requested for absolution from it. The Brahmins then said that after one thousand years Mahaviṣṇu would incarnate as Śrī Kṛṣṇa and that at his touch Nṛga, the chameleon would resume his former form as king. According to this curse Nṛga was born as a chameleon in a neglected well at Kvārakā. One day Sāmba and others who happened to go near the well their best to take the chameleon out of it, to no purpose. At last Kṛṣṇa with his attendants came and took it out of the we I. At Kṛṣṇa's touch it resumed its form as King Nṛga, and related the story of his curse to the onlookers, who stood there wondering.

(i) After his death Nṛga lived in Yama's court worshipping him.

(ii) Nṛga once conducted a yajña on the banks of the river Payoṣṇī in Varāhatīrtha at which Indra drank soma so much as to get intoxicated, and the Brahmins danced with pleasure at the very liberal gifts made to them.

(iii) Nṛga was a king very dear to Indians.

(iv) Kṛṣṇa granted salvation to Nṛga who changed, at his touch, from chameleon to his former form as King Nṛga.

(v) He did not eat flesh.

P

PAKAL

Malayālam word meaning Day. A story about the origin of day, night, dawn and dusk is contained in Viṣṇu Purana. At the time of the great Deluge everything from gods down to the rocks lay submerged in Parabrahman (Supreme Being). Brahmā sat in meditation to initiate what he termed as Jagatsṛṣṭi, the four species of living beings like the *devas, asuras, pitṛs* and men. When the meditation proceeded, the Tamoguṇa in Brahmā became prominent and so first and foremost of all, the asuras were born from his waist. Then Brahmā discarded his Tamoguṇa and the manifestation of the discarded Tamoguṇa became Night. Brahmā sat again in meditation and from his face sprang out the *devas*, who were embodiments of *sattvaguṇa*. Brahmā discarded the *sattvaguṇa* and it then became Day. That is why *asuras* are powerful at night and *devas* by day. Then another manifestation with *sattvaguṇa* predominanting sprang from Brahmā and it was called Pitṛs. Brahmā discarded that also and it became Dusk. Brahmā sat again in meditation and then were born men who were a manifestation of Rajoguṇa. Brahmā discarded that also and it then became Dawn. That is why men are strong at dusk. It is because of these that it is said that day, night, dawn and dusk are bodies of Brahmā. All the above four are an asylum of the three *guṇas*.

Night is called Uṣā and day, Vyuṣṭi. Sandhyā (dusk) is the time between Uṣā and Vyuṣṭi. When the fierce and terrible Sandhyā commences, a set of forecious demons called Mandehas desire to eat the Sun. A fight ensues then between the Sun and the demons and by a curse of Prajāpati the demons die daily though their bodies never perish. At that time the best of Brahmins with the sound of 'OM' vibrating recite the gāyatrī and throw water upwards. That water transforms itself into Vajrāyudha and burns to death the wicked demons. The first oblation to the sacrificial fire is performed reciting the mantra which begins with "Sūryojyotiḥ". 'OM' is but Bhagavān Viṣṇu, lord of the Vedas with the lustre of Ṛk, Yajus and Sāma. The very utterance of the word 'OM' therefore, destroys the demons Mandehas. (Chapter 8, Aṁśa 2, Chapter 5, Aṁśa 1, Viṣṇu Purāṇa).

PĀKKANĀṚ

Vararuci, the celebrated astronomer, got of a Caṇḍāli wife twelve sons. They were called "Paracci peṭṭa pantīrkulam (The twelve sons born of a Caṇḍālī).

They were

1. Agnihotrī. 2. Rajakan. 3. Uliyanūr Taccan. 4. Vallon. 5. Vāyillākkunnilappan. 6. Kārakkalmātā. 7. Vaṭutala Nāyar. 8. Uppukuṭṭan. 9. Pāṇanār. 10. Nārāyaṇa-bhrāntan. 11. Akavūr Cāttan. 12. Pākkanār.

Pākkanār's wife was a very chaste woman devoted to her husband. There are two stories demonstrating the devotion she showed to her husband.

(i) It was usual for all the sons of Vararuci excepting Vāyillākkunnilappan to assemble at the house of Agnihotrī for the Śrāddha of their father annually once. Once after the Śrāddha, all the them sat together for their meals and the antarjanam (wife) of Agnihotrī refused to serve an assembly consisting of Pākkanār, a Caṇḍāla. When Agnihotrī compelled her to do it she came to the place hiding her face with an umbrella. Pākkanār enquired about the purpose of the umbrella and Agnihotrī replied that it was the duty of chaste and devoted wives to hide their faces from other men. Then Pākkanār argued that still the Brahmin wives who hid their faces were lacking in devotion and chastity and the Candala women were the only class of women who were chaste and devoted to their husbands. Everybody present there joined sides with Agnihotrī and opposed the argument of Pākkanār. To demonstrate the devotion of Candali wives Pākkanār took Agnihotrī to his house. On reacing there Pakkanār called his wife and asked "How much paddy do you have here?" "Five measures", she replied. "Pound half of it and bring it to me", Pākkanār instructed. The dutiful wife pounded the paddy, cooked the rice and brought it to Pākkanār. Pākkanār asked her to throw the rice into the drain. She did it without the least hesitation. Pākkanār then asked his wife to pound the remaining paddy and bring the rice cooked as before. She did so and when she brought it before Pākkanār he asked her to throw that also away into the drain. She instantly obeyed. That day both of them went without meals. They were so poor.

The next day Pākkanār alongwith Agnihotrī went to the illam (house) of Agnihotrī Pākkanār then asked Agnihotrī to make his wife do exactly like what Pākkanār's wife was made to do. Agnihotrī immediately called his wife and asked her to take two and a half measures of paddy, pound it, cookit and bring it to him. "There is rice here ready in stock and so why should we pound paddy now?" Agnihotrī's wife questioned. But Agnihotrī insisted and so surrendering to the compulsion she did as she was instructed. When she brought the rice before him cooked, Agnihotrī asked her to throw it away into the drain. She hesitated first but when Agnihotrī insisted she did so very reluctantly. Then Agnihotrī asked her to take another two and a half measures of paddy, pound it and bring the cooked rice once again. The antarjanam (wife) flew into fury and showered on her husband a heap of abuses. She went and hid inside and despite repeated requests from Agnihotrī she never showed her face out again. Agnihotrī admitted defeat and accepted Pākkanār's view that a Candali woman was more chaste than a Brahmin woman.

(2) Once Agnihotrī came to the but of Pākkanār. Pākkanār called his wife to bring a 'palaka' (a wooden plank used for sitting) for Agnihotrī to sit on. She was at that time drawing water from a well and the bucket was midway in the well with water. The instant she heard her husband call her she left the grip on the rope and rushed to the side of her husband. She did what was asked of her to do and then returned to the well. Pākkanār followed her taking

Agnihotrī alongwith him. When they reached the well Agnihotrī was dumb-founded. The bucket with water was staying in mid-air in the well exactly at the position at which Pākkanār's wife had left it. The power of the chastity of the woman.

PAÑCABHŪTA

Pṛthvī (earth), Ap (water), Tejas (fire), Vayu (air) and Ākāśa (ether) are the Pañcabhūtas (five elements). The whole visible world is composed of one or more of these five elements. This is called the Pāñcabhutikasiddhānta (doctrine of five elements). Besides these five *dravyas* (elementary substance), people in Bhārata have reckoned Time, space, soul and mind also as *Padārthas* or categories. Dravya, one of the seven categories according to Nyāya Vaiśeṣika-sūtras, has nine *svabhāvas* (inherent properties). The seven Padārthas of Vaiśeṣika are Dravya, Guṇa, Karman Sāmānya, Viśeṣa, Samavāya and Abhāva.

The word 'Padārtha' has got a very wide meaning. The word 'matter' in English cannot indicate the full significance of the word Padārtha. Kaṇāda in his Vaiśeṣika Sūtras has given the name 'Artha' combining in it the three *svabhāvas*, Drvya, Guṇa and Karman. Of the above seven *padārthas* Praśastapāda, the famous logician, has included only the first six in his book 'Padārthadharma Saṁgraha'. The Vaiśeṣikas of a later period included 'abhāva' also and raised the number of *arthas* to seven. Gautama, the Nyāyasūtrakāra and Vātsyāyana, the Nyāyabhāṣyakāra, and all the their followers accepted the number of *arthas* as seven.

All that can be perceived by the senses are included in the seven Padārthas according to the systems of Nyāya and Vaiśeṣika. Excepting *abhāva* all the other six are *bhāvas.* Kaṇāda has dealt with 'abhāva' but has not treated it as a category. Praśastapāda has not mentioned about 'abhāva' at all. Gautama deals with sixteen Padārthas. The Mīmāṁsakas take into account only five Padārthas and the Sāṅkhyas count only two *Padārthas viz.*, Prakṛti and Puruṣa. Advaitavādins reckon only two Padārthas and to them they are Cit and Jaḍa (Ātmā and Anātman). Viśiṣṭādvaitins add god also to the above and make the number of Padārthas three.

According to Nyāya Vaiśeṣikasūtras there are seven Padārthas and they comprise nine kinds of Dravyas which are the Pañcabhūtas (five elements), Kāla (time), Dik (space), Ātmā (soul), and Menas (mind). They are described below:

(1) *Pṛthvī* (*earth*). The characteristic of this *padārtha* is smell. Pṛthvī is of two kinds, Nitya (eternal) and Anitya (perishable). Nitya is in the form of atom (paramāṇu) and anitya in the form of Kārya. They are classified into body, sense organs and objects.

(2) *Jala* (*water*). Jala has a cold touch. It is of two kinds Nitya and Anitya. Nitya is in the form of paramāṇu (atom); Anitya in the form of Kārya.

(3) *Agni* (*fire*). It generates heat. It is of two kinds, Nitya and Anitya. Nitya is in the form of paramāṇu and Anitya, in the form of Kārya. There are four kinds of Agnis: Fire of the earth, fire of the sky, fire of the stomach (digestive power) and the fire commonly used.

(4) *Vayu* (*air*). It is without form but with the sense of touch. It is also of two kinds. Nitya in the form of paramāṇu and Anitya in the form of Kārya.

(5) *Ākāśa* (*ether*). This is the carrier of sound. It is single and eternal.

(6) *Kāla* (*time*). It is general cause for all actions embracing the elements. It is also single

and eternal.

(7) *Dik.* Places like north, sough, east and west which are eternal.

(8) *Ātmā* (*soul*). It is related to knowledge and is of two kinds, Jīvātmā and Paramātmā.

(9) *Manas* (*mind*). It is the sense-organ to enjoy pleasures. It is in the form of paramāṇu and eternal.

To know the views of Manu on the origin of the Pañcabhūtas see under Sṛṣṭi.

PĀÑCĀLĪ

Draupadī, wife of the Pandavas.

Pāñcāli had many previous births. During all these births many gods blessed her saying that she would have five husbands when she was born as the daughter of Drupada. Stories about her previous births lying scattered in the Purunas are given below:-

When Rāma and Lakṣmaṇa were in exile in the forest with Sītā, Agni came to Rāma once and told him in private thus: "Oh Rāma, you have incarnated on earth to kill Rāvaṇa. The time for that is drawing nigh and ere long Rāvaṇa would carry away Sītā. It is not proper that Sītā, the incarnation of Lakṣmī, should be touched by Rāvaṇa. Therefore I shall keep Sītā safe with me and I am giving you a phantom Sītā to be with you in her stead." Śrī Rāma took the Māyāsītā from Agni without even Lakṣmaṇa knowing it and handed over the original Sītā to the custory of Agni.

While thus Śrī Rāma, Lakṣmaṇa and Māyāsītā were living together in their hermitage a golden deer was seen one day in the precincts of their āśrama. Sītā was enamoured of the beautiful deer and wanted it. So Rāma keeping Lakṣmaṇa to watch over Sītā went in search of the deer. Śrī Rāma tried his best to capture the deer alive. But all his efforts failed and by that time he had come far from the āśrama following the deer. So he discharged an arrow and killed it. While falling dead the deer raised a cry imitating that of Rāma's and called Lakṣmaṇa for help. The deer was none other than Mārīca, the uncle of Rāvaṇa. On hearing the call for help Lakṣmaṇa rushed to the spot from where the sound came and Sītā was left alone for some time. Rāvaṇa came to the āśrama at that time and took the Māyāsītā away to Lanka.

Rāma and Lakṣmaṇa went to Lanka with an army of monkeys and after killing Rāvaṇa took back Sītā to Ayodhyā. Then Rāma in deference to public opinion put Sītā into the fire to test her purity. At that time god Agni taking back Māyāsītā gave the real Sītā to Rāma, unscathed by the fire. Then, when Māyāsītā was thus abandoned by Rāma she bowed down before Śrī Rāma and Agni and asked them thus "What am I to do now? Where should I go?" They advised her to go to Puṣkara and do penance there and blessed her saying that at the successful end of her penance she would become Svargalakṣmī. Paramaśiva was pleased by her penance and appearing before her asked heer what boon she wanted. Māyāsītā who had become Svargalakṣmī by then requested Śiva to give her a husband. She repeated the request 'Patiṁ dehi' (Give me a husband) five times and Siva said that she would have husbands in be next life as the daughter of the King of Pāñcāla with the name Kṛṣṇa. (9th Skandha, Devī Bhāgavata).

Once there was an aged sage named Maudgalya. Nālāyaṇī alias Indrasenā was the wife of Maudgalya. Even though the wife was young and the husband old, Nālāyaṇī was very chaste. The sage became very old, grey-haired and rugous, skeleton-like with a foul smell

emanating from his body. He was always in an angry mood. Still Nālāyaṇī stuck to his as a chaste, loving and dutiful wife. As time passed on Maudgalya became a leper. One day while the sage was eating, a finger of his broke and fell into the rice. With great calmness and devotion Nalayani removed the finger from the rice and ate the rice. Greatly pleased at this act of hers the sage asked her what boon she wanted an she replied she desired to have an amorous life with him. as Pañcaśarīra. Maudgalya granted her the boon and they both travelled the whole world enjoying an amorous life. When the sage took the form of a mountain Nalayani became a river and when the sage took the shape of a flowering tree she became a creeper on it. They spent thousands of years like that and then Maudgalya became tired of a sexual life and returned to the ascetic life. Even after such a long period of erotic life Nalayani was still lustful and she resented the decision of her husband to go back to the life of a hermit. She begged her husband to continue the same life for more time. Maudgalya got cross when she thus caused hindrance to his penance and cursed her saying that she would in her next life be born as the daugher of the King of Pāñcāla when she would have five husbands to satisfy her lust. Greatly grieved at this curse she practised severe austerities standing in the midst of Pañcāgni. Pleased with her penance Śiva appeared before her and blessed her saying that the would be born in her next birth in a very noble family and she would then have five husbands, good-natured, doing godly work and equal in valour to Indra. She then pleaded that she should be granted the boon to remain a virgin during the coitus with each of her husbands. Śiva granted that wish. Then Śiva sent her to the river Gaṅgā, and asked her to fetch a beautiful young man whom she would be seeing there. Accordingly she went to the river to do as she was directed.

The Indras agreed to be born on earth and do the work of God. After that they all went to Mahaviṣṇu and requested him to give them mightly accomplices to fulfil their mission. Then Mahaviṣṇu plucked two hairs from his body, one white and the other black, and dropped them on the ground. The black hair was born as Śrī Kṛṣṇa and the white hair was born as Balarāma, to help the Pandavas later.

Pāñcāli's two previous births can be explained thus: Agnideva created Māyāsītā who in turn became Svargalakṣmī to be born as Pāñcāli. Māyāsītā was a part of Mahalakṣmī and so also Nalayani who became Pāñcāli was a part of Lakṣmī. Pandavas are known to be the sons of five gods and they used for the procreation of the Pandavas Indrāṁśa (part of Indra) thus making them all Indras. (Chapters 197 and 198, Adi Parva).

Pāñcāli was born in the palace of Drupada, King of Pancala. She had a brother named Dhṛṣṭadyumna. There is a story about their birth in the Puranas.

Drupada insulted Drona his classmate in the Gurukula and Drona kept in mind the insult to wreak vengeance on Drupada. Drupada, therefore, wanted a son to be born who would defeat Drona in a battle. Brahmins advised him to conduct a Yāga for that purpose. He decided to conduct one on a large scale and went about in search of a Yajvā (one who performs sacrifices according to Vedic rites) and reached Kalmāṣapurī on the banks of the river Gaṅgā. There he saw a Brahmin's house where lived two sages named Yāja and Upayāja. They were in figure and nature alike. At first Drupada went to the younger of the two, Upayāja. He went near him and after massaging his feet and legs requested him to officiate in a Yāga aimed at

getting for him a son to conquer Drona in a battle. He promised to give him ten crores of cattle for that and also anything else the sage wanted. These promises did not make the sage consent to conduct the Yaga and so the king stayed at the *āśrama* serving the sage. A year went by and one day the sage appeared cheerful and told Drupada thus: "Oh King, my brother who was walking one day in a storm saw a fruit lying on his way and ate it without first ascertaining whether the fruit was pure or not. Again, I have seen him taking food from others freely and eating it. I think he is wishful about wealth and, perhaps, if you approach him he may help you."

Drupada went to Yāja and after serving him to please him made his request promising him much wealth. Yāja was ready to perform the Yajña. Upayāja came to them at that time and Yaja consulted his brother before going to perform the Yajña. The Yaga was successfully conducted and at the end the priest Yaja called the wife of Drupada and gave her havya (clarified butter). Because the havya was prepared by Yaja and was offered by Upayāja the sages said that the queen would get two children. While Yāja was offering oblations to the sacrificial fire a boy with a crown on his head and bearing a sword and a bow in his hands rose from the fire. The *ṛṣis* present there then said that, that boy would kill Drona. He was named Dhṛṣṭadyumna. Then from the dais of the Yāga-fire emerged a beautiful lady of dazzling brilliance. Immediately a voice from heaven was heard to say thus: "This Sumadhyamā (a girl in her blossoming youth) would work on the side of God and will cause terror to the Kauravas."

Yāja blessed the wife of Drupada saying that the two children would thenceforth call her mother. Yāja himself named the boy Dhṛṣṭadyumna and the girl according to the ethernal voice, Kṛṣṇa. Kṛṣṇa was dark in complexion. Kṛṣṇa was called Parsati because she was the grand-daughter of Prsata and Draupadī because she was the daugher of Drupada and Pāñcāli because she was the daughter of the King of Pancala. Pāñcāli grew up in the place of Drupada.

After escaping from the lac palace the Pandavas reached a village named Ekacakrā after walking a long time through the forests. There they stayed in a Brahmin's house. Every morning they would go in disguise for begging and return with the alms in the evening. This was their daily routine and one day while they saw a group of Brahmins and they said they were going to the Svayaṁvara of the daughter of the King of Pancala. The Brahmins invited them also to come alongwith them describing in detail the beauty of the girl and the elaborate and festive arrangements made for the marriage. The Pandavas went to Pancala alongwith the Brahmins. On the way they met Vedavyāsa and receiving blessings from him they went to the capital city of Pancala and took their abode in the house of a potter. Nobody knew who they were.

Drupada had placed a mighty steel bow in the marriage hall. When all the distinguished guests were seated in the marriage hall, the king announced that his daughter would be given in marriage to him who bent the steel bow and with it shot a steel arrow, through the central aperture of a revolving disc, at a target placed above. Many valiant princes from all parts of Bhārata including the Kauravas had gathered there. When it was time for the ceremonies to begin Pāñcāli clad in beautiful robes with a bewitching charm which excited the royal assemblage entered the hall with a garland in her hands. The Dhrstadyumna brother of Pāñcāli said "Hear ye, oh princes, seated in state in this assembly, here is the bow and arrow. He who sends five arros in succession through the hole in the wheel and unerringly hits the target shall

win my sister."

Many noted princes rose one after another and tried in vain to string the bow. It was too heavy and in vain to string the bow. It was too heavy and stiff for them. Them Arjuna rose and meditating on Narayana, the Supreme God, strung the bow with ease and hit at the target. Pāñcāli then put the garland on Arjuna's neck and accepting him as her husband went with him and stayed that night at the house of the potter. Drupada that night went to the house of the potter to make enquiries about his daughter and son-in-law. His joy knew no bounds when he knew that his son-in-law was none other than the celebrated Arjuna. The Pandavas then took Pāñcāli to their home in Ekacakrā and as soon as Kuntidevi heard the footsteps of her sons outside she said from inside asking them to share that day's alms among themselves little knowing that it was a bride that had been brought by them. Thus, Pāñcāli became the common consort of the five Pandavas. Then the marriage of Pāñcāli was ceremoniously conducted after inviting friends and relatives. The Pandavas then built a new palace at Indraprastha and lived there.

Śrī Kṛṣṇa was present there alongwith the leading members of the clan of Vṛṣṇi. He could recognise the Pandavas in spite of their disguise. Śrī Kṛṣṇa went to the potter's house and visited them. He gave them valuable presents on the occasion of their marriage.

Once Duryodhana challenged Dharmaputra to a game of dice. Dharmaputra lost all and in the end in despair pledged Draupadī and lost her. Immediately Duryodhana asked Vidure to bring Draupadi to his palace and make her serve as a servant-maid. Vidure did not consent to that. Then Duryodhana asked Prātikāmi to bring her. While entering the palace of Draupadi, Prātikāmi was as timid as a dog about to enter the cage of a lion. He imformed Draupadi of his mission. Draupadi sent him back and then Duryodhana sent another messenger. Draupadi went with him to the court of the Kauravas. As soon as Duśśāsana saw Draupadi he jumped at her and caught hold of her hair and dragged her to the centre of the assembly. When Dussasana dragged her thus she said in piteous tones "I am in my monthly period and I have only the upper garment on me. Please do not take me to the assembly." Dussasana was not moved by these pleadings and he dragged her still.

Bhima could not hold himself calm against this atrocity any longer and in a roar of wrath he abused Dharmaputra for pledging Pāñcāli thus and losing her. Arjuna however remonstrated gently with Bhima. Then to the consternation of all, Dussasana started his shameful work of pulling at Pāñcāli's robes to strip her of all the clothes. All earthly aid having failed Draupadi in utter helplessness implored divine mercy and succor. Then a miracle occurred. In vain did Dussasana toil to pull the garments completely and made her naked. As he pulled off each, fresh garments were seen to come from somewhere and cover her nudity. Dussasana retired from his work exhausted and disappointed. Then Karna ordered that Draupadi should be sent to the palace of Duryodhana as a servant-maid. Hearing this Dussasana once again started dragging her. Draupadi wept. Bhima roared in fury and said that if his brother, Dharmaputra, gave him permission he would at that instant smash to death the Kauravas just like a lion killing the animals. Bhisma and Drona interfered and pacified him. Duryodhana stood up and striking his right thigh with his right hand challenged Bhima to a fight. Bhimasena did not like Duryodhana exhibiting his naked thigh in front of Draupadi and an angered Bhima declared

that he would in a battle break Duryodhana's thigh with his mace. Dhrtarastra came to the scene and pacified both of them and turning to Pāñcāli asked her to name any boon she wanted from him. Pāñcāli said: "In order that my son, Prativindhya, should not be called a 'dāsaputra' (son of a servant) his father Dharmaputra should be released from him servitude." The boon was granted. Then she requested that all the other Pandavas should be set free. That was also allowed. Dhrtarastra then asked her to name a third boon. Pāñcāli then said that all Kṣatriya women were entitled only to two boons and so there was no need for a third one. Then Draupadi took a vow that her hair which was let lose by the wicked Dussasana would be tied properly only by a hand tainted by the blood of Dussasana. After that in strict obedience to the conditions of the wager the Pandavas started for the forests with Draupadi to spend twelve years in the forests and one year incognito.

(Life in the forests). During the exile of the Pandavas in the forests Pāñcāli was involved in many events of which a few important ones are given below:

(i) *Kirmīra's attack.* When the Pandavas were in the Kāmyakavana, Kirmīra, the brother of Baka, came to the Āśrama where Pāñcāli was taking rest. The demon was such a fierce-looking giant that Pāñcāli was forced to shut her eyes by fright and she became wearied like a river in the midst of five hillocks. Bhīmasena immediately ran to her rescue and killed Kirmīra.

(ii) Pāñcāli consoled Dharmaputra by her soothing words.

(iii) Once when her woes became unbearable she condemned the *devas.*

(iv) While the Pandavas were on the mountain Gandhamādana, Pāñcāli persuaded Bhima to bring for her the Saugandhika flower.

(v) While the Pandavas were living in the Badarik-Āśrama waiting for the return of Arjuna who had gone on a year's pilgrimage, Pāñcāli was carried away by Jaṭāsura.

(vi) After she was rescued from Jatasura, Pāñcāli alongwith her husbands dwelt in the hermitage of Ārṣṭiṣeṇa.

(vii) Once Draupadi gave instruction on the duties of a wife to Satyabhāmā who came to the forests alongwith Śrī Kṛṣṇa.

(viii) Once Durvasas with his disciples came to the forest as the guests of the Pandavas. They came late and Pāñcāli had taken her food already. The Akṣayapātra (the never-empty pot) could not be invoked to produce anything that day and Pāñcāli was greatly agitated and worried. She prayed to Śrī Kṛṣṇa for succor and Śrī Kṛṣṇa also coming hungry searched in the pot for something to eat and finding a bit of spinach sticking to the sides of the pot grabbed it with avidity and ate it. The guests felt as if they had ejoyed a sumptuous feast and left the place well pleased.

(ix) Jayadratha carried away Pāñcāli from the forests once. The Pandavas rescued her.

After their twelve years of exile in the forests the time for living in disguise for a year came and Dharmaputra and his brothers with Pāñcāli spent that period in the palace of the King Virāṭa. Each assumed a new name and accepted different types of service under the King. Pāñcāli took the name of Sairandhrī and served as a companion and attendant to the princess. One day Kīcaka, the mighty brother-in-law of the king, tried to molest Pāñcāli and Bhimasena killed him. (See under Kīcaka). It was at the time when the incognito life was

coming to an end that the Kaurava army headed by Duryodhana carried away the cattle of the King Virāṭa. The king was absent from the palace at that time and the prince, Uttara, had not the guts to go and attack the Kaurava army. It was Pāñcāli who then suggested sending of Bṛhannala of the palace (Arjuna) to serve as charioteer of Uttara. (See under Arjuna, Para 24).

The thirteen years of life in exile and incognito came to an end. But the Kauravas were not prepared to give half of the kingdom to the Pandavas. The different between them increased and it led to a great war. Śrī Kṛṣṇa agreed to go as a messenger to the court of Dhrtarastra and ask for the share of the Pandavas. Before leaving he asked each or the Pandavas what he should say at the court of Dhrtarastra). Pāñcāli then approached Kṛṣṇa in private and said she desired for a war to defeat the Kauravas. She then reminded Kṛṣṇa of a vow taken by Bhimasena that he would tie her hair with his hands smeared with the blood from the thigh of Dussasana.

The peace-mission of Kṛṣṇa failed and the famous Kuruksetra battle started. Many valiant warriors on both the sides were killed. When Abhimanyu was killed Subhadrā wept bitterly and Pāñcāli who went to console her fainted. Śrī Kṛṣṇa revived her. Pāñcāli asked Bhimasena to bring to her the inborn jewel on the head of Aśvatthāmā, son of Drona. She wanted to take revenge on him for killing her brother Dhrstadyumna.

After a fierce battle for eighteen days the Kauravas were defeated and their tribe annihilated. Pandavas took hold of Hastinapura and Pāñcāli was one among those who persuaded Dharmaputra to take charge of the administration of the state as its ruler. Dharmaputra performed an Aśvamedhayajña and Pāñcāli gave presents to Citrāṅgadā and Ulūpī who were present for the function then. After the Asvamedha Draupadi lived in Hastinapura serving Kunti and Gandhari alike for a long time. It was at that time that Dhrtrastra, Gandhari and Kunti went to the forests and Draupadi expressed her desire to go alongwith them to be of help to them. But they did not allow her to do so. While the Pandavas were living in Hastinapura as the rulers of the country eminent ṛṣis from differnt parts of the country visited them and some of the Siddhas (realised souls) among them saw Pāñcāli as the goddess Mahālakṣmī herself.

At the fag and of their life the Pandavas crowned Pariksit as the King of Hastinapura and started on their Mahāprasthāna. They travelled for long through the Himālayas and reached Mahāmeru. At that time Pāñcāli fell down dead. Then Bhimasena asked Yudhisthira why without any particular ailment Pāñcāli died. Yudhisthira replied that it was because she showed special interest in Arjuna. The Pandavas walked on and all of them excepting Dharmaputra died on the way one by one. Even before Dharmaputra entered *svarga* Pāñcāli and the four brothers had reached there.

Pāñcāli had five sons one each from each of the five husbands. She got Prativindhya of Yudhisthira, Śrutasoma of Bhimasena, Śrutakīrti of Arjuna, Śatānīka of Nakula and Śrutakarmā of Sahadeva.

PĀÑCĀLIKA (PĀÑCĀLIKEŚA)

A Yakṣa who was a son of Kubera. In some parts of Bhārata this Yaksa is worshipped as a deity. It is believed that Śiva had given Pāñcālika a boon that he who worships him whether he be man or woman, young or old, would become intoxicated with vigour. There is a story behind Pāñcālika obtaining this boon:

When Satī who was insulted at the Daksayāga was cousumed by fire a bereaved Śiva sat inactive and moody at a lonely place. When this continued for a long time Kāmadeva (god of love) at the request of the other *devas* sent arrows against him and made him lustful. Śiva then started running passionately calling the name of his wife and finding her nowhere jumped into the river Kālindī to commit suicide. (The waters of Kālindī became black from that time onwards). Kalindi was unable to bear the burden of the soul of Śiva and so he had to get out to the shore and run again. At this time Kāmadeva sent another arrow, unmādāstra (arrow of intoxication) also against Śiva. Śiva could not bear the impact of the two arrows together and he laboured under great strain. Just then he saw Pāñcālika son of Kubera coming that way. Śiva then made him understand his difficulties and requested him to take charge of the force of the arrows from him. Pāñcālika did so and saved Śiva from his toil. Pleaed at this Śiva blessed him. He said that Pāñcālika will be worshipped by people in the month of Caitra and all those who do so will be invigorated. He added that henceforth he would be known as Pāñcālikesa also.

PAÑCAMAHĀYAJÑA

For a Gṛhasthāśrami (householder) the following five apparatuses are unavoidable: A sifter, a grinding stone, a broom, a wooden mortar and a water-pot. It is believed that a sin is committed when each of these is used and to remove the sins thus committed the ancient sages have prescribed five yajñas and these five yajñas are called the Pañcamāhayajñas. They are the Brahmayajña, Pitṛyajña, Devayajña, Bhūtayajña and the Mānuṣayajña. Reciting of Vedas is Brahmayajña. Pleasing the manes by offering rice or libations of water is called Pitṛyajña. Giving offerings to the demi-gods in the sacrificial fire is called Devayajña and religious offerings of rice to the crows is called Bhūtayajña. Giving food for the guests is Manuṣayajña. One who does not do the Pañcamahāyajñas is no better than dead. Some scholars have classified the Pañcamahāyajñas as Huta, Prahuta, Brāhmyahuta, Prāśita and Ahuta.

Japo huto huto homaḥ
Prahuto bhautiko baliḥ//
Brāhmyaṁ hutaṁ dvijāgnyarccā
Prāsitam pitṛtarpaṇam//

Ahuta is Brahmayajña, huta is devayajña, prahuta is bhūtayajña, brāhmyahuta is mānuṣikayajña and prāśita is pitṛyajña. Even if at times one finds it not possible to do mānuṣikayajña one must perform daily brahma yajña and daivayajna. The offerings given to gods in the sacrificial fire go to the Sun. The Sun sends rains to the earth which in turn make the plants flourish. Vedas say that thus living beings increase. Just as all animals and objects depend on life-breath for living, a Brahmacārī, a Vānaprastha and a Sannyāsī depend upon a gṛhastha for sustenance. Therefore, the Gṛhasthāśrama is the best of all Āśramas.

PAITĀMAHA-YAJÑA

As it is narrated in Viṣṇupurana I. 13, Vena was the son of king Aṅga and Sunīthā, the daughter of Mṛtyu, the Purana further tells that owing to the vices of the grandfather, this son of Sunīthā *viz.*, Vena became wicked. He ordered that all the sacrifices in honour of several

deities, which were being performed up to that time should be stopped and all the sacrifices should be performed in his honour as none else but he alone deserved the right to sacrificial share. He declared that he was the Lord of sacrifices. On hearing this strange order from the king the sages said, "O King, please hear what we say for the benefit of your own self, your subjects and your kingdom. We will perform a long sacrifice in honour of Lord Hari, who is in fact the Lord of sacrifice, and as a fruit of such a sacrifice, He will descend in a partial incarnation at your place."

But this appeal of the sages fell flat on the ears of the arrogant and proud king. He insisted that his orders must be carried out, and as a result the infuriated sages threw bladelike pieces of Kuśa and the king Vena collapsed together with his vanity. Then as a sort of corollary to the execution of the king, there arise a great uproar among the people on account of their being dragged to the position where there was no king to rule over them. The sages thought for a while as to how that gap should be filled in. They churned the left arm of the deeased king, and out of it a dwarfish, black person sprang up, who resembled a charred trunk of a tree and having a small face. He asked the sages as to what he was expected to do. The sages asked him to sit down (ni ṣīda) and hence he was called Niṣāda.

The information supplied here by Viṣṇupurana I. 13. 33-36 is very important from the cultural point of view. In contains a clear reference to the origin and habitat of the aboriginal people of India. The name Nisada is explained here in quite unequivocal terms. It appears that the word is derived from नि + √ सद which means 'to sit'. He was ordered by the sages to sit down, as they might felt that the fellow was entirely useless and it was not worth their while to take any work from him. Further the Purana narrates that the Nisadas residing on the hilly regions of Vindhya mountain were the descendants of that primal Nisada who was produced from the churning of the left arm of the corpse of king Vena. It is further said that all the evil elements of Vena thus got out of his form, in the shape of Nisada. His body became pure, and when after that the sages churned the right arm of the dead king, Pṛthu was born. Of course here it is not quite easy to nod in affirmation at this fantastic account of birth of Pṛthu given by Viṣṇupurana. It is a matter of serious medical research to decide as to how such a process of procreation can be feasible. For our purpose it is sufficient to take for granted that Pṛthu was thus born out of the body of his father, and thus he was a posthumous child.

The sages went on with their sacrificial session.

Prthu was anointed and his coronation ceremony was performed on the same day in presence of Brahmā and several other sages. There was a mark of the discus (Cakra) of Viṣṇu on the right palm of Prthu. This was a sufficient proof for his being a partial incarnation of Lord Viṣṇu. This mark of the discuss of Śrī Lord Viṣṇu is found on the palm of every universal emperor, and the efficacy of this mark is such that he becomes unvanquishable even by gods.

This remark of Viṣṇupurana is important from the cultural point of view and it describes a mark on the human body and its efficacy too.

Now it is stated in this very context that just as Prthu was born during the Paitāmaha sacrifice, similarly on the day whom when Soma is pressed, Sūta and Māgadha were also born. Suta was born on the ground where Soma was being pressed.

The sages told these Suta and Māgadha to sing the eulogy of king Pṛthu. They also said that it was the most proper work for both of them.

This command of the sages created a difficulty for Suta and Māgadha. King Prthu was born on the same day, and so it was difficult for them to sing his eulogy as his exploits and adventures were not known to them. To this the sages replied that they might sing his praise as a powerful benevolent emperor, keeping his good qualities in mind. That is to say that were asked to sing about the future qualities and merits of the king.

Here also there is a glaring discrepancy. Just as Prthu was born on that day, these Sūta and Māgadha were also born on the same day. So how was it that they were asked to compose the eulogy of king Prthu when their age was of some hours only? Looking to the present stage of knowledge it is difficult to decide about this point, it can be settled only when a complete critical edition of this Purana is brought out. It is a happy thing that the project of preparing a critical edition of this Purana is under progress at the Oriental Institute, Baroda.

From the above discussion it can be easily understood that the birth of King Prthu and the origin of the Suta and Magadha took place during the sacrificial session of the Paitāmaha Yajña. So it is worthwhile to know what is meant by Paitamaha Yajña?

Dr. R. C. Hazra, while elaborating the point further writes, "from a study of the Mahābhārata, Rāmāyaṇa, Manusmṛtī and the Puranas we learn that the Vedic god Prajāpati, who was regarded as the father of creation and as Svayambhū (self-born), came later to be identified with god Brahmā, the creator. As the nine mind-born sons of this god (Brahmā) were entrusted by their father with the work of creation, they came to be known as "nine Brahmās" (nava Brahmnāhaḥ) and consequently the original Brahmā was called 'Pitāmaha' (grandfather) in relation to the created beings. Bow, in the Tarittirīya-Brahmana, Śatapatha Brahmana, and some other works of the Vedic literature we are told the horse (aśva) originated from Prajāpati's eye which had swollen (aśvayat) and had consequently been discarded by him, that it was Prajāpati who produced all the sacrifices including Asvamedha, and that after creating these sacrifices he assigned them to relevant gods but kept the Aśvamedha for himself. So there is little scope for doubt that it was the Aśvamedha (Horse sacrifice) which, being thus a Prājāpatya Yajña was also called Paitāmaha Yajña. This identification of the Aśvamedha sacrifice with the 'Paitāmaha Yajña' finds strong support in a statement of the Viṣṇudharmottara. an early work of the 5th Century A. D., in which the ancient Paitāmaha Yajña, from which the Paurāṇika Suta sprang up, has been called 'Hayamedha' in the following verse:

tasya paitāmaha yajñe hayamedhe purātane/
aptoryamasya sutyehni suto jatah parantapa.

(Viṣṇudharmottara I. 109, 13b-14a)"

This detailed discussion about the identification of Paitāmaha sacrifice presented by Dr. R.C. Hazra, supplies a necessary clue to the comprehension of the form of he sacrifice as well as the origin of the myth of the birth of Sūta.

But at the end of this discussion he writes, "Consequently the satements made in the said story of the Viṣṇu purāṇa are wrong and were clearly due to a confusion arising from want of knowledge about the actual meaning of the 'Paitāmaha Yajña.'

PANCAPRĀṆS

The five prāṇas (life breaths) of any living being are Prāṇa, Apāna, Vyāna, Samāna and Udāna. There is a story in 'Devī Bhāgavata' regarding the origin of the Pañcaprāṇas.

Once Śrī Kṛṣṇa met Rādhādevī at Rāsamaṇḍala and in seclusion they spent in sexual sport the period of one day of Brahmā. Then Kṛṣṇa selecting an auspicious time dropped his vital fluid into her womb at the end of the sexual spor. Tried by the prologed carnal sport and shaken by the impact of the hot semen Rādhādevī perspired profusely and the exhaustion produced deep and long breaths. The whole universe was covered with her sweat and her sighs became the goddess of the life-giving breaths of all created animals. From the left side of goddess was born Vāyupatnī and to her were born the Pañcaprāṇas. Besides these, another five younger Prāṇas were also born. From the sweat of the Devī was born Varuṇa and from the left side of Varuṇa was born Varuṇānī. (9th Skandha, Devī Bhāgavata).

Māṇḍūkyopanisad gives the following details regarding the working of the Prāṇas in the body :— Prāṇas was first used in the sense of breath. Later it got the meaning of life. Life is in fact breath to all living beings. Only when a man is awake, his mind and sense organs are active. But Prāṇa is active always both in the state of wakefulness and sleep. Therefore, Prāṇa is the vigour of life. It may be said that when a man is asleep his senses merge with be said that when a man is asleep his senses merge with his mind and his mind with the prāṇa. The five factors of Prāṇa are the Pañcaprāṇas. The first of the five is called Prāṇa itself. It is called Mukhyaprāṇa or chief Prāṇa. Just as a king appoints his ministers at different places to do specified jobs the chief Prāṇa posts the other prāṇas at different parts in the body with specific purposes of their own. Prāṇa is seated in the heart and does the work of breathing. Apāna is seated in anus and directs the organs of excretion of the body. Vyāna is spread throughout the body and it is the life-wind which keeps one alive even when breathing is stopped for some time. When an archer stands in deep concentration with his bent bow without breathing he lives with the help of Vyāna. Samāna controls the breathing-in and breathing-out to a specified rhythm. Samāna (equaliser) is so called because it balances the force of the in-coming and out-going breaths. There is a school of thought that Prāṇa is not seated in the heart but spread over the ears, eyes nose and face. Samāna is seated at the navel midway between the seats of Prāṇa and Apāna. This is also a reason why life-wind got that name. This breath does the work of prompting digestion. The four prāṇas, Prāṇa, Apāna, Samāna and Vyāna sustain life. The fifth one, Udāna, takes the soul of the being out of the body when it dies.

PANCATANTRA

An ancient book of distinction written by the scholar Viṣṇuśarmā in the form of stories for the use of children to give them an idea of the different aspects of life.

There is a statement in the preface itself regarding the composition of this book : "Three sons were born to an emperor named Amaraśakti. All the three were dull-witted. The emperor was very sorry for them but found no way to improve them. Greatly disappointed the king called the royal council and told them about his sons. Then one of the members of the council, a man named Sumati, stood up and said "Oh best of kings, let us not try to teach your children the *sāstras* one by one. It will not only be unpleasant study but would also take a long time to

complete. If we can mix all the *śāstras* cleverly and make it palatable like sweetmeats the children would take it easily. There is a suitable man also for this work in our state. He is Viṣṇuśarmā, a king-hearted scholar who is not only well-versed in all the *sāstras* but also an adept in the art of the up-bringing of children. I am sure he would make your children wise and learned."

When the emperor heard this he sent for Viṣṇuśarmā and told him everything. After understanding well the nature of his would-be disciples and the ambition of their father, Viṣṇuśarmā took charge of his wards and within six months he taught the sons of the emperor the science of government. The stories which he used to teach them the science of administration were all compiled into a volume called Pañcatantra."

The book contains five divisions each division illustrating one tantra (tact, diplomacy) by several stories. It contains prose and verse. The first tanra is called Mitrabheda. Stories under this head explain the philosophy of "Divide and rule" in politics. The main characters in these stories are two foxes named Karaṭaka and Damanaka. Stories under Mitrabheda relate to how these sly foxes enjoy themselves in breaking the intimacy between a lion and an ox using slander against each other. 'Mitralābha' is the theme of the next tantra. It is an advice that you should select your friends with care selecting them only after studying them in detail properly. The author has selected as characters in his stories for this purpose a tortoise a deer, a crow and a rat. The third tantra is called Kākolūkīya. This deals with the evils behind an intimacy between born enemies. The main characters in the stories relating to this are a crow and an owl. The fourth tantra is called Labdhapraṇāśa. It describes how a man loses what has come into his possession by his foolishness. A monkey and a crocodile are the characters in this story. The fifth tantra is Aparīksitakāraka. It deals with the bad side of not looking into all the possible aspects of what you hear. Several stories are there to illustrate this point.

Though no correct records are there in history in support of the belief, it is believed that Amaraśakti was the ruler of Mahilāropya in Deccan and that Pañcatantra must have originated from there. But Pañcatantra received a global publicity and popularity and was translated from Sanskrit into many other languages. Directed by King Kosru Anusirva, a Persian poet named Buryoe translated it into the Persian language during the period 531-575 A.D. That translation is not available at present. In the year 570 A.D. it was translated into the Syrian language by a poet named Bud. A scholar named Abdulla Ibaal Mogaffa in the year 750 A.D. translated it into the Arabic language. It was from this Arabic translation that it was translated into many European languages. The Greek translation appeared in the year 1080 A.D., Hebrew in 1100 A.D., Latin in 1270 A.D., German in 1480 A.D., Italian in 1582 A.D. and French in 1678 A.D. Next to the Bible this is the book which has received the greatest publicity and popularity. The great linguist Hertel says that Pañcatantra has appeared in about 200 translations in fifty different languages.

Because the translation into the Syrian language appeared in the year 570 A.D. it must have been composed earlier than that date. Again, since it takes at least two centuries for a work to get popular enough to be translated into a foreign language, the composition must have been done early in the fourth century A.D. Some believe that the work was done in Kashmir. While others assert that it was written in Magadha. The original title of the book is

believed to be 'Karataka and Damanaka' by a few.

Two different editions of the book are now found. One edition popular in Kashmir is known as Tantrākhyāyikā. The other is in the form found in Kathāsaritsāgara and Bṛhatkathāmañjarī. The original Sanskrit work is very rarely found. There are several editions of this in Daksiṇa Bhārata. Changes in the stories according to the change of times are also noted.

There was once a very good merchant in the land of Mahilāropya called Vardhamāṇa. He was once travelling in a bullock cart. One of the bullocks drawing the cart was named Sañjīvaka. The leg of Sañjīvaka broke on the way striking against a stone. Leaving the bullock to the charge of four of this attendants Vardhamāna continued his journey. When night came the attendants were frightened by the surrounding forests and so, leaving the bullock to its fate the attendants left the place. The bullock got well and it roamed about in the forests bellowing loudly. The king of the forests, Piṅgalaka the lion, was frightened by the bellowing of the bullock.

The lion remained in the forest without stirring out from its cave. The minister of the lion was a fox. That fox had two sons named Karaṭaka and Damanaka. Damanaka wanted to know what made the lion worried and told his brother about it. Karaṭaka advised him not to interefere unnecessarily with the affairs of others and told his brother Damanaka a story to stress his point.

A group of sawers were sawing wood near a temple for its construction. At lunch time one of the sawers placed a wedge on a half-sawn timber and went for his midday meal. One of the monkeys sitting on the branch of a tree near the temple jumped on to the half-sawn timber and pulled out the wedge. His tail had fallen without his knowing into the space between the sawn planks and when the monkey later jumped out from the timber his tail was wedged between the planks and the tail got crushed. If you poke your nose into the affairs of others without any purpose such dangers are sure to happen.

Hearing that, Damanaka said, "Brother, are we serving the lion, our master, just for our food? If we want only our food what difference is there between ourselves and the dog? Have you not seen the uproar the dogs make when they see food. A dog has no modesty, humility or self-confidence. Some men are also like that. But some others are not like that. Look at the elephant. It never makes an exhibition of its happiness when it gets its food. Its majestic stand, look and gestures are worth noticing. The best of men are also like this. Everybody should keep this in mind. He who earns his livelihood without depending on others but does it by his own wits and efforts is the most reversed of men. But food is not enough, we must earn fame also. So even though we are children we must try to remove the worry that hangs over our lord, the lion."

The brother was not moved by this philosophy of Damanaka and so he said again, "Anywhere and in any venture success is difficult to achieve and failure is very easy. It is difficult to rise up but it is easy to fall down. It is a very hard labour to all a stone up a mountain but to push it down from the top is very easy. He is blessed who can read correctly the thoughts of other people. I have, looking at the face of our king, understood that something big is worrying him."

Karaṭaka said, "Admitting what you say to be correct how are we to know the thing that worries the king? It is a dangerous task." Damanaka said "Regarding the achievement of success, there are three kinds of people namely the Uttama (best), the madhyama (meiocre) and the *adhama* (worst). The adhama type will never start a venture fearing failure. The *madhyama* type would start his endeavour but would turn back at the sight of obstacles. But the Uttama type would never turn back without achieving success. They are the adorable type of men in this world. The Uttama would act according to talk to another and obtain a favour from him he would not go to him at random without looking into the time, place and opportunity to do so. Even Bṛhaspati has his moods. In fact, there is nothing impossible in this world. Disappointment and failures are due to want of experience and lack of endeavour. The great ocean with it huge rolling waves gives one a fright at first sight. But if he starts bathing in it for a long time he finds it not so unapproachable or ghastly."

When Karaṭaka heard these moral preachings of his brother he allowed him to do what he wanted to do. Damanaka went to the cave of the lion. Far from the cave itself Damanaka started walking humbly with his head bent down. The lion saw Damanaka walking thus to him and was immensely pleased. The King of the beasts asked him thus "Damanaka, it is a long time since I saw you and your brother. Why is it that you both, sons of my minister, do not come and see me as often as your father?"

Damanaka replied very humbly "Oh mighty king, of what use can we insignificant creatures be to you? Yet, if one thinks over it, even little things can also be of use at times to great people," Damanaka then recited to the king a poem which in substance was thus: "Even grass over which we trample while walking, is of use as fodder to the cattle. Some are used for cleaning the teeth and still some dry and brittle, to tickle the ear when it itches badly. Great men retain their greatness even when they fall. A burning torch would send it flame only upwards even when you keep it upside down. Similarly all things will shine only in their proper places. An ornamental waistbelt would not shine round a neck nor would bangles shine on one's ears. Anyhow let me ask your highness one question. Is it true that when your highness went to drink water something happened to make your highness worry?"

Piṅgalaka the lion said: "What you say is correct. When I went today to drink water in the river I heard the horrifying bellow of a fierce animal and was frightened. I am thinking of leaving this forest and going to some other one."

Damanaka said "Oh Lord, be not frightened. Appearances are often deceptive and cannot be believed. I shall tell you the story of a fox who mistook an ordinary drum for an animal with good flesh. Once a fox saw a drum lying in a battlefield. It was making a sound when the wind blew over it. The fox mistook it for an animal with plenty of flesh and blood. Rejoicing at the prospect of having a hearty meal the fox mustered courage and went near it. It tore the leather open. Only then could it understand its blunder."

The king liked the story very much. So he sent Damanaka to enquire where the bellow came from. Damanaka found out Saḥṇjīvaka, the ox and told him everything and added that he had been sent by the king to fetch him to his presence. Saḥṇjīvaka was at first afraid to got but the consoling words of Damanaka gave him courage and it went to the lion. The lion and the ox became great friends and gradually the intimacy developed to such an extent that the

king of the beasts started in the forest. The subjects of the king Piṅgalaka were in trouble.

Feeling sorry for his own actions Damanaka went to his brother and said, "All this happened because of our own fault. I shall tell you a story about a self-made calamity. Once an ascetic named Devaśarmā was afraid of robbers. Somehow a robber named Āsāḍhabhūti came to know of it and he made friends with the ascetic and acted as his servant pretending to be very faithful. Devaśarmā got confidence in him and one day he went to bathe handing over all his guard wealth into the hands of Āsāḍhabhūti. On his way back from the river after his bath Devaśarmā saw two goats fighting against each other. Blood was flowing from the heads of both the goats and still the fight continued. A fox came there to drink the fresh blood flowing from their heads and he went and started licking the blood that had dropped between the two fighting goats. The goats came again and hit against each other with force and the fox that was standing between the two and licking the blood greedily was crushed to death. When he returned after witnessing the fight the ascetic found that his servant had gone away with his cash."

Karaṭaka liked the story very much. They then discussed ways and means of getting out of this calamity. Damanaka said that any object can be achieved by cleverness and told his brother a story to illustrate his point. He said "Once a crow made his abode on a tree with his wife and children. After sometime his wife began to lay eggs but all of them disappeared one by one. They made enquiries and found that the culprit was a big cobra living beneath the same tree. They were no match to the cobra and so they sought the advice of their friend, a fox.

The fox said, "I shall suggest a way to get out of the danger. Have you not heard the story of an old stork who got his food by his cleverness? The stork went to the banks of a pond feeling hungry. There were plenty of fishes in the pond. The stork stood still on the banks pretending to be sad. A crab seeing the sad-look stork came and enquired the cause of his grief. The stork said 'You wellknown that we storks live on flesh and fish. I now understand that a fisherman has planned to catch all the fish in this pond. This is the cause of my worry." The fishes who overheard this conversation between the crab and the stork came before the stork frightened and requested him to save them from the fisherman somehow. The stork said 'I am not strong to fight the fisherman. But I can do what little help I can give you. I shall every day remove you one by one from his pond to another one without the knowledge of the fisherman."

The poor fishes agreed to the proposal and the stork carried away one fish everyday from the pond and ate it at a place hidden from the view of the others. This went on for one or two months without break and somehow the crab got suspicious and he requested the stork to take him also to the other pond. The stork carrying the crab reached its usual place and the crab was horrified at the sight of the bones of the fishes eaten before by the stork. The crab knew its death was sure even if it did not fight with the stork and so started a fight and in the end killed the stork by crushing the neck of the stork."

The crows crew hilariously when they heard the story of the fox. The fox then told them a plan. "When any of those who come to bathe in a pond near by removes the necklace and places it on the shore you are to pick it up and hang it on a branch of the tree." The crows did

like that and pedestrians going that way saw the necklace hanging from the branch and took it after killing the cobra in the hole beneath the tree."

On hearing the story told by Damanaka the idea of putting the lion against the ox gained strength in Karaṭaka's mind. To confirm the idea in his brother's mind Damanaka told another story. Damanaka said "Once there was a lion named Madotkaṭa. He lived in a forest harassing all the beasts that live there.

All the subjects of King Madotkaṭa joined together, went to him an represented to him that they would go to his cave one by one every day to be killed and eaten by him. The lion agreed to that and the beasts one by one went to his cave each day. Once day it was the turn of a cleaver hare. The hare walked slowly and reached the lion's den late. The king was very cross at this and asked him to explain why he was late. The hare said "Oh lord, on my way another lion accosted me and I had to take a round-about route to get away from that lion." The lion got angry and asked the hare to take him to the other lion who dared to come to that forest and question his authority. The hare took the lion to a well and asked his lord to peep in. When Madotkaṭa did so he saw own reflection in the still waters of the well and mistook it for another lion. It jumped into the well and was killed."

Karaṭaka had implicit confidence in Damanaka after hearing all these stories and he sent his brother to the king to create a rupture between the lion and the ox. Damanaka went to the King Piṅgalaka and apologised for the mistake he had committed. Then the king enquired what the mistake was. Damanaka said that the ox Sañjīvaka was not such a simpleton as he took him to be. He was ambitious and wanted to snatch away the kingdom from Piṅgalaka. It was unwise to keep one single minister always. "After all what can an ox do? He can plough the fields. I have come to inform you all these out of my regard for you." Damanaka said.

Even after hearing all these, Piṅgalaka did not have the heart to abandon the ox. Piṅgalaka asked what a poor bullock could do against a lion. Damanaka then said that one would come into grief if one believed too much in any body. "Have you not heard the story of the louse which believed the bug?" Damanaka asked. Then he narrated a story. "Mandavisarpiṇī was a louse which was living happily on the silken bed of a king. A bug went there and made friends with the louse. The poor louse believed the bug to the harmless and allowed it to stay that night with him. The bug said that it was very greedy to suck the blood of the king. At night the bug bit the king. The king woke up and ordered his servants to search for the thing that bit him. When lights were brought the clever bug slipped away. The royal servants conducting the search found out the louse and killed it."

The lion liked the tale very much and yet was reluctant to dismiss the ox. The lion wanted proof that the ox was at fault. So Damanaka went straight to the ox in his house and said "We are all small people. What does the master do for our welfare? If small people seek the friendship of big people the view and told a story to illustrate the truth. "A lion named Madotkaṭa had a tiger, a fox and a crow as his ministers. When the ministers were once walking in the forest they saw a camel. They had never seen a camel before and so they were wonderstruck by the animal. They went and talked with it and gathered that the curious animal was a camel which had been carrying loads for a merchant. It had now escaped from the merchant because of the heavy work it had to do. The camel wanted to remain in hiding.

The ministers took the new animal to the lion. The lion liked the camel very much and soon they became good and intimate friends. The intimacy increased and soon the king lost all interest in his other subjects. At this stage the ministers found out a plan. They advised the king to kill and eat the camel but the king refused to do so. Then the crow went before the king and requested the lion to kill and eat it. But the crow was so small a food for the lion and so it refused to kill the crow. Then the fox made a similar offer but the lion refused to kill the fox also. Then came the tiger with the offer and the lion refused to kill the tiger also. Seeing all this the camel also made a similar offer and the moment his consent was out from his mouth the fox and the tiger together killed the poor camel and ate it. So one should be careful in believing others. In my case I am sure some wicked persons must have advised him against me and that is the reason why the lion is angry with me. But I will always work true to my conscience. There is no harm in fighting either for self-protection or for destroying one's enemies. So if it is necessary I will fight the lion."

Hearing this Damanaka said "To go to war without knowing the strength of the enemy is wrong. Once upon a time a water-fowl quarrelled with the ocean. The water-fowl was living happily on the shores of an ocean with his mate. They ate the worms that lived on the shores. The she-fowl got pregnant and when it was time to lay her eggs she asked her mate to show her a sage place to lay the eggs. The male mate asked her to lay the eggs on the shore itself. But the she-fowl said that the waves would carry away the eggs and so it was not wise to do so. The male fowl assured her that the ocean was not bold enough to do anything against his interests. But the she-fowl still hesitated.

Then the male fowl said "I am the nearest relative responsible for your protection and welfare. If one does not heed the words of a relative one will into danger. I shall tell your the story of a tortoise which came to grief by not obeying the instructions of its friends. In olden times there lived on the banks of a pond a tortoise who had two swan-friends in the lake named Saṅkaṭa and Vikaṭa. Once the lake became empty of water and the wants decided to got to another lake with water. They never want to part with their friend the tortoise and so decided to take the tortoise also alongwith them. But the tortoise could not fly and so they found a plan to carry the tortoise to the other lake. They brought a stick and the tortoise was asked to hang at the middle of the stick clutching the stick tightly with its teeth. The swans then took the stick by its two ends each holding one end in its beak. The swans gave strict instructions that the tortoise should not open its mouth and then rose up into the air and flew towards the other lake. On the way some children saw the funny sight in the air and so hooted and howled. The tortoise got angry and abused the children. The moment it opened its mouth it lost hold on the stick and fell down to the ground. This happened because the tortoise did not heed the words of its friends." The water fowl continued 'It is cowardice and foolishness to remain sad expecting dangers in future. Just hear this story' he said 'Once in a pond there were three fishes named Anāgata, Utpannamati and Yadbhaviśya. Hearing that fishermen were coming to fish in that pond Anāgata warned them and suggested going to another pond to escape from the fishermen. But Utpannamati and Yadbhaviṣya did not care. They said that some plan could be found out when the danger came. But Anāgata felt diffident and so he went away to another pond. Soon the fishermen came and spread their nets. Utpannamati lay

still pretending to be dead. The fishermen took it and deposited it on the shore and started to fish again. The moment the fisherman turned their heads Utpannamati slipped into a mud pit nearby and remained there till the departure of the fishermen. But poor Yadbhaviṣya could not think of any plan and so was caught and carried away by the fishermen. So just like Utpannamati I will also come across some plan when the danger comes and so you do lay your eggs on the shore of the ocean itself."

Hearing the assuring words of her husband the she fowl laid her eggs on the shore. But very soon waves came and carried them away. She complained to her husband. The water fowl called a conference of all the birds living there and explained to them his mishap and all of them went on a deputation to Garuḍa, the best of birds and requested him to find out a remedy. Garuḍa represented the matter to Mahāviṣṇu who in turn called Varuṇa to his side and ordered him to give back the eggs to the fowl.

After telling this story Damanaka went to the lion and told him many misleading lies about the ox. Gradually the lion and the ox became enemies. Damanaka then triumphantly went and informed his brother Karaṭaka of his achievement. But Karaṭaka said "Brother, you have done a very object namely, Sāma, Dāna, Bheda and Daṇḍa. Of these Bheda is to be used only last of all. I shall tell you a story :

Once a chetty (Merchant) had two sons named Dharmabudhi and Duṣṭabuddhi. Once they were both travelling through a forest when Dharmbuddhi got a treasure from a hole at the base of a big tree. Dusṭbuddhi advised his brother not to take the treasure to the city as it was dangerous to do so and made him bury it at a place beneath the same tree. That night itself Duṣṭabuddhi went and dug out the treasure and got it buried in his own room. After some days both of them went together to see the treasure and found the place empty of the treasure. They accused each other of stealing the treasure. Both of them complained to the king. The king asked them whether they had any witnesses and they replied that only the tree was there as a witness. The king decided that both of them should go beneath the same tree and dip their hands in burning oil to prove their innocence. Duṣṭabuddhi went to his father and requested him that he should hide in the hollow of that tree and say that it was Dharmabuddhi who had stolen the treasure. Hearing this the father said "Child, when you think of a trick you must also think to the danger involved in it. Once there lived a stork with his wife on a tree. A serpent living in the same tree began to eat the young ones of the stork and the stork complained to his friend fox about it. The clever fox suggested to him a plan. There was a mongoose living near the tree. The stork was to drop fishes in front of the hole of the mongoose and continue dropping fishes in a line leading to the abode of the serpent. The mongoose would thus be led to the hole of the serpent. The stork did so and when the mongoose reached the hole of the serpent it saw it and killed it. I cannot do such cruel things." But when Duṣṭabuddhi insisted, the father half-heartedly agreed to it and went and sat in the hollow of the tree. Next day the servants of the king came to the foot of the tree with burning oil. They asked the tree to tell the truth regarding the theft. Then there came a voice from the tree denouncing Dharmabuddhi as the culprit. Dharmabuddhi then said there was no truth in the bodiless voice and requested them to fumigate the tree from beneath. The royal servants to fumigate the tree from beneath. The royal servants did so and then the father came out and

confessed everything. The servants of the king nailed Duṣṭabuddhi on a spike and killed him.

After having tole the story Karaṭaka tried to dissuade his brother from his deceitful intentions. Karaṭaka said: "Piṅgala and Sañjīvaka are kind-hearted and simple people. There need be no treachery with them. Treachery is allowed against wicked people. I shall tell you the story of a merchant:

This merchant had as his entire wealth a thousand pounds of iron and one day he went on a pilgrimage after entrusting his entire wealth to a friend and neighbour of his on the understanding that the latter should return it on his return after the pilgrimage. After ten months the merchant returned but the friend did not give back the iron. He regretted that all the iron was eaten by rats in which his house abounded. The merchant knew that his neighbour was speaking falsehood but kept silent over the matter. After a few days the merchant somehow enticed the only son of his neighbour to his house and locked the young boy in a room. The friend went in search of his son to the merchant's house and asked him whether he had seen his son anywhere. The merchant replied that he saw the boy being carried away by a kite. The friend could not believe the story and suspecting some fould play on the part of the merchant went to the king and reported the matter to him. The king sent for the merchant and asked him about the missing boy. The merchant gave the king the same reply he gave his friend. The king was surprised and asked the merchant whether it was believable that a boy aged eighteen would be carried away by a kite. The merchant very coolly replied that such things could happen in a country where rats could eat a thousand pounds of iron. The king asked the merchant to explain and he then told him everything that had happened. The king ordered the friend to return the iron and the merchant got back his wealth. Karaṭaka after telling this story added that deceit in return for deceit was no sin. Damanaka stuck on to his plan and made the lion and ox fight each other. The poor ox was killed and the lion became his old self again.

Once there lived on a tree a crow named Laghupatanaka. The crow saw a hunter coming and spreading a net beneath the tree. A flock of doves coming that way was caught in the net. But the doves flew up in a body and the net was carried from the ground freed of the pegs that held it. The crow followed them and when they were safely landed at another place Citragrīva the leader of the doves, told the crow thus "I shall now show you the benefit of gaining friends." Citragrīva and his doves flew again with the net and landed before the hole of a rat named Hiraṇyaka. The rat was a friend of Citragrīva. On hearing the voice of Citragrīva outside, Hiraṇyaka came out and felt sorry for the plight of the doves. The rat pointed out that nobody could oppose fate and proved it with illustrations. He added :—"Though elephants and cobras are mightier and fiercer than men, it is because of fate that they are being controlled by smaller people than they themselves. Hiraṇyaka cut to pieces the threads of the net and set the doves free. Next day the doves flew away to their places. Seeing the generosity shown by the rat, the crow wanted to be friendly with the rat. The crow mentioned this to the rat. But the rat refused to be friendly thinking that it was a ruse to get him killed for his food. But the crew promised to be grateful for ever to the rat for saving the doves which belonged to the community of birds to which the crow also belonged. But the rat retorted that gratitude was a quality which was absent in any living being and generally harm was the reward for any favour done. The crow was greatly grieved to hear the words of Hiraṇyaka and told him that he (crow)

would commit suicide if the rat did not take him as his friend. At last the rate took pity on the crow and they became friends. Time passed on and then there broke out a famine in the land. The crow decided to shift his abode and told the rat about it. He said he was going to a lake on the banks of which lived a friend of his, a tortoise. The tortoise, he added, would fetch for him from the lake plenty of fish to eat. The rat was also affected by the famine and so he also decided to accompany the crow. The crow took the rat in its beak and they both reached the lake where lived the tortoise named Manthara. The crow introduced Hiraṇyaka to the tortoise and the tortoise asked him the reason why he left his previous abode.

The rat said :—"There was a bhikṣu (one who lives on alms) named Cūḍākarṇa living in a house in my place. He used to eat only what was required to maintain life in him. He would cook his own food and keep the remains everyday in his kitchen. I used to eat that food and live. Then one day another Sannyāsin named Bṛhatsphik (Vīṇākarṇa) came to this house. Every night Vīṇākarṇa used to read the Purāṇas to Cūḍākarṇa. Cūḍākarṇa would sit and make a sound on the bow kept nearby to drive me away. The first time he did so Vīṇākarṇa who was reading resented the interrupting sound and asked Cūḍākarṇa why he made it. He then explained that it was intended to drive away the rat coming to steal the food. I was forced to starve and I became lean and weak. Even rivers would go dry if there are no rains. Only those with wealth would have friends. Begging is a nuisance to others. Everywhere it is important to acquire good and faithful friends. When a good man is in danger only good men rush to help him. When an elephant falls into a pit it is always another elephant which comes to its rescue. Therefore, I desire to make friends with you."

All the three, the crow, the rat and the tortoise lived together happily. Then one day a deer named Citrāṅgada escaping from a hunter came frightened to their midst and started living with them. One day the deer which went in search of food did not return even after dusk and so the crow went in search of the deer and found it trapped in a hunter's net. The crow informed the rat about it and the rat immediately came and started gnawing at the strings of the net. In the meantime the tortoise desirous of knowing the plight of Citrāṅgada crawled to the place of accident. The rat had already torn to pieces the net and the crow and the rat said that it was unwise of Manthara to have come so far crawling as there was danger from the hunter coming to the place soon. Before the deer could endorse the views of his friends the hunter came to the scene. The deer, the crow and the rat escaped. The hunter saw the crawling tortoise and caught it. Binding it with a string the hunter placed it on the ground. In the meantime the friends of Manthara who had escaped hit upon a plan to rescue the tortoise. The deer lay down pretending to be dead at a place far away from the place but within the sight of the hunter. The crow sat perched on its body as if pecking at its flesh. The hunter saw it and went to take the dead body of the deer. The moment the hunter turned away from the tortoise the rat went and cut the string binding the tortoise and set it free. Before the hunter reached the deer it ran away. So all were saved. This is the benefit to having good friends.

We must make friends with people only after knowing them well. There was once a big bananyan tree in a forest which was inhabited by many crows. Their leader was a crow named Meghavarṇa. About three kilometers away from this tree was another banyan tree on which lived a number of owls. Their leader was an owl named Amardana. The crows and the

owls were great enemies.

One day Amardana king of the owls with a large army of a lakh of his subjects attacked the crows at night. The crows could not see at night and so all the crows excepting a few of the top ones were killed. Meghavarṇa, the king and his ministers, Uddīpaka, Sandīpaka, Anudīpaka and Cirañjīvī and a few other subjects were the only ones who escaped from there somehow. They sat in council at a place and thought of the ways and means to wreak veneance on the owls. Uddīpaka said that when the strength of the enemy was great it was advisable to move away to another place, or to seek the aid of mighty people or to surrender to the enemy. It was the nature of dogs to leave one's place and go to another place, Sandīpaka said. Others also were of the same opinion. Cirañjīvī alone did not express any opinion and so the king asked him why he was sitting silent.

Cirañjīvī said : "Oh King, we became enemies of the owls because of our bad tongue. I shall tell you the story of an ass which met with its death because of its bad words. Once a washerman had a donkey to carry his load of clothes to and fro. The poor washerman did not have sufficient earnings to feed the donkey well and so he let it loose to go and eat of its own accord to appease its hunger. The donkey started going to the fields of other people and eating their grains. People started hurting the donkey and so the washerman did a clever thing. He covered the donkey with the hide of a tiger and let it loose. People mistook it for a tiger and did not dare to go near and hurt it. Then one day a farmer keeping watch over the fields at night felt suspicious of the fake tiger and covering himself with a blanket and with a bow and arrow in his hand stealthily approached the donkey. The poor donkey mistook the farmer for a she-donkey and brayed and approached him with amorous movements of its body. The farmer knew from its voice that it was a donkey and so removed his disguise and stood before the donkey. The be-fooled donkey got angry and abused the farmer using very vulgar language. The farmer got angry and killed him with an arrow.

Cirañjīvī continued : Once upon a time a few birds joined together and decided to elect their leader. The owl was the bird selected to lead them. An aged crow condemned it. The crow said; "Are you making this ugly bird which is blind all day your leader? If only you make a worthy creature your leader you will be respected. I shall tell you a story to illustrate my point." He then narrated the following story:

Once upon a time there came a period of twelve continuous years without any rain at all on the earth. Wells, ponds, lakes and rivers were all empty. A huge herd of elephants walking in the forests represented to its leader the grave situation and the leader sent messengers to all sides to find out watering places with water. One of the messengers came back and reported that he had found out a beautiful lake full of water and that on its banks lived a number of hares. The elephants immediately went to that place and started enjoying swimming and bathing in the waters of the lake. Many rabbits on the bank of the lake died when trodden upon by the elephants. The aggrieved rabbits sat in a council to consider the steps to be taken to stop this deadly nuisance of the elephants. One of the hares, Vijaya by name, promised to handle the matter by himself. He knew it would be unwise to go anywhere near the elephants. So Vijaya climbed on to the top of a hill near the lake and when he saw the elephants coming to the lake as usual hailed them from the top of the hillock. When the elephants turned their

heads to the place from where the sound came they saw a hare speaking to them. The hare bawled out thus: "We are all servants of Candra, the moon-god. This lake has been given to us by him. Candra Bhagavān has deputed me to verify a report which has reached him that some elephants are making the water of the lake muddy. He will surely be cross with you if you again enter the lake. So it is better for you to go away from this place." The elephants were frightened and they all left the place. Cirañjīvī added that this happened to the elephants because of the lack of a wise and proper leader.

The aged Cirañjīvī continued: "It is unwise to place confidence in small people. I had an experience. Near my abode on a tree there lived a bird called Kapiñjala. We became friends. One day Kapiñjala did not come home as usual. Taking advantage of it a rabbit came to Kapiñjala's abode and started living there. I did not like it and I told the rabbit about it. But the rabbit did not mind it. After four or five days Kapiñjala returned home and on finding a rabbit in his nest got angry and asked him to leave the place. The rabbit refused to go and an argument ensued. The rabbit said that lakes, rivers and trees were for all and did not belong to any particular individual. "He who is in possession of it is its owner," the rabbit argued. So they decided to take the case for arbitration and for that purpose approached a cat named Dadhikarṇa doing penance on the banks of the river Yamunā. I followed them curious to know the decision of the ascetic cat. They did not see me. Both of them on approaching him started presenting their case before that cat. The cat pretended to be deaf and asked both of them to come nearer and talk into his ears. They moved nearer and the cat caught hold of them both and ate them. Those poor beings lost their lives by placing too much confidence in the aged cat. That is why I say that we should not select a small being like an owl as our leader.

On hearing the story of the crow the birds withdrew from their first decision of selecting an owl as their leader. The owl was offended and felt insulted roared that his community would one day wreak vengeance on the cows. A wound made by an arrow would heal in due course and a tree would grow even if its branches are cut but any wound on the pride of and individual is never healed.

Cirañjīvi continued:—"This is how the crows and owls became enemies. We have to fight the owls. It is impossible to serve mean people. I shall tell you a story of what would happen if one believes in mean people:—Once a Brahmin decided to perform of Yāga to increase the prosperity of the land.

He wanted a goat for the same and some wicked young people knew that he was going to buy one. They worked out a plan to deceive the poor Brahmin. They sat hiding at different places on the way the Brahmin was returning with the goat. As he came near the first of the wicked young men accosted the Brahmin and asked him where he was taking the dog. The goat for dog and went his way. When he walked some distance more the second of the group came to him and put the same question. This time the Brahmin was a bit perplexed that two people should have put the same question which he thought was absurd. When a third man put this question again he became worried and when this same question was repeated two more times went his way. The wicked youngsters took the goat cooked it and ate it.

After narrating several such stories and maxims Cirañjīvī said he would lead the owls into a trap and come back. Cirañjīvī then went to the owls and their friends on the top of Ṛṣyaśṛṅga.

Cirañjīvī shaved his head and smearing the blood of the dead crows on his body went and sat alone on a branch of their former abode, the banyan tree. When night came the owls came and surrounded the tree. Cirañjīvī made some pitiable groans and the owls took him before their king. The king questioned Cirañjīvī and he said thus:

"I am Cirañjīvī the minister of Meghavarṇa. Once I praised your greatness before my king and he shaved my head and dismissed me from his service." The king of the owls asked his ministers what should be done with Cirañjīvī. The minister of the king of owls, Baka, immediately jumped from his seat and said:

"Once a fox went to steal the cow of a Brahmin. On his way he met a Brahmarākṣasa and they became friends. The Brahmarākṣasa was going to kill and eat the Brahmin. Both exchanged their ideas and when they reached the gate of the house of the Brahmin the fox said he would go first and eat the goat. But the Brahmarākṣasa said he would enter first and eat the Brahmin. The quarrel developed into a noisy one and hearing the sound outside the Brahmin came out. The fox accused the Brahmarākṣasa of having come to eat the Brahmin while the Brahmarāṣasa accused the fox of having come to eat the goat. The Brahmin was glad that he escaped from a danger and pardoning them sent them both with presents. This is the benefit of a split among the enemies.

The king of the owls gave refuge to Cirañjīvī and the latter expressing gratitude for the favour done took vow that he would wreak vengeance on the crows after getting himself born as an owl in his next birth. At once the king said "Oh Cirañjīvī, it is not wise of change one's clan. Once a kite picked up a girl rat and flew up. On the way the young rat slipped from the beak of the kite and fell down into the open palm of a sage doing his sandhyāvandana. The sage by his yogic powers made it into a beautiful girl and presented her to his wife. The girl attained womanhood and the sage was anxious to get her married to a suitable person. He first approached the Sun and the Sun replied "You are in search of a powerful husband. Megha (cloud) is more powerful than myself since at any time it can cast a shadow over my brilliance. So go and ask Megha about this." The sage went to Megha and Megha said that wind which could carry him away at his will was more powerful than himself and so directed him to the wind. The sage approached the wind and it said that the mountain which could obstruct his path was more powerful and so the sage went to the mountain. The mountain said that the rat which could make holes in him was more powerful and so finally the sage went to the rat. The agreed to marry her but asked how it could keep her in the hole which was his abode. The sage said that it was easy and changed her into a rat. This is how a girl rat became a girl rat again. So do not change your clan, be a crow and live with me."

Cirañjīvī from that day onwards started living with the owls. During day time when the owls slept, the old crow would fly hither and thither and collect such easily combustible materials as hay, dry grass and cotton and stock them beneath the tree covered with dry leaves. Two months went by like this and one day when the owls were sleeping Cirañjīvī set fire to the stock of dry materials beneath the tree. The owls were all burnt to death. Meghavarṇa

and his friends congratulated Cirañjīvī on his success. Cirañjīvī said : To obtain difficult positions great men pass through difficult situations. If one is prepared to suffer hardships any object can be achieved. Once a cobra began to starve for want of food. It went to the land of frogs and told the king of frogs thus : "Friend, I am in difficulties. I happened to bite a Brahmin boy and that boy and that boy died. The boy's father cursed me. I asked for forgiveness and then he said:—"You one pond to another pond and live on the food they give you." The king of frogs believed him and allowed his subjects to be carried away to another pond from the one in which they were then staying. The cobra ate all the frogs on the way and at last the king also was eaten. Thus to destroy the enemies one will have to carry them on one's backs sometimes. The crows were happy their enemies the owls were destroyed and they lived more happily and peacefully than before.

Once upon a time there lived in Gauḍadeśa a Brahmin name Devaśarmā. His wife Yajñasenā became pregnant. The father started saying that the son to be born would be a very fortunate boy. One day the wife of the Brahmin told him thus :— "It is not good to build castles in the air. Once a Brahmacārī walked home carrying the fried grain he got as his dakṣiṇā in a pot on his head. He started thinking thus— "I will sell this fried grain and with the money will buy a lamb. The lamb will grow and give birth to two kids. I will then sell the goat and the kids and buy a cow. The cow will give birth to calves in a short time. It will buy some land to raise paddy. After selling the paddy. I will renovate my old house and then I will marry. She will deliver a beautiful son. I will name the child Somśarmā. At time leaving the child alone my wife will go to milk the cow and then I will hit her like this." So saying the *brahmacārī* hit with his stick the mud pot on his bead containing the fried grain. The pot broke and the whole thing inside fell on the road.

Devaśarmā on hearing the story of Yajñasenā became pensive. After five or six days Yajñasenā delivered a son. Days went by and one morning Yajñasenā went for her bath in the river nearby entrusting the child to the care of her husband. Some moments later a messenger came from the palace asking him to go over there: The Brahmin was in a fix. There was nobody around to whose care he could leave the child. He had mongoose. The Brahmin asked the mongoose to look after the child and went to the palace. Sometime later a big cobra came creeping towards the child. The mongoose jumped at it and killed it. The mongoose was smeared with blood after that. The Brahmin returned hurriedly from the palace only to see the blood-smeared mongoose waiting at the door step. Thinking that the mongoose must have killed his son the Brahmin thrashed the poor mongoose to death. But on entering the room the Brahmin found out his mistake, for there near the child was the dead body of a deadly cobra. The Brahmin regretted his foolish act of doing a deed before knowing things well, when Yajñasenā came back after her bath and was greatly disturbed by the foolish deed of her husband. She said : "Once there was in a place a very poor Brahmin boy. He was an orphan with nobody to help him and he suffered from hunger daily. Once night the boy had a dream. He was told that at midday next day three beggars would come to his place and if he slew them they would turn themselves into treasure jars and that the boy could become rich by using the welath so received. Nect day the Brahmin boy was having his head shaved when as predicted in the feam three beggars entered his house. The Brahmin boy ran away from the

barber and taking a stick thrashed the three to death. All the three turned into jar as his wages. The barber thought that beggars would turn themselves into treasure jars if they were thrashed to death. So he waited daily in his house for beggars to enter his house. Once day after a long waiting three beggars entered his house and the barber with a hard stick which he had kept ready started thrashing the beggars. The beggars shrieked and shouted and ran away abusing the barber. Servants of the king came on hearing this and took the barber away and by the command of the king killed him nailing him on to a spike. Yajñasenā concluded by saying that even death would be the result if one does anything without properly understanding things.

PĀṆḌAVAS

Śantanu, a celebrated King of Candravaṁśa (lunar dynasty) had two wives, Gaṅga and Satyavatī. Bhīsma was the son of Gaṅga. After the birth of Bhīsma Gaṅga his mother went to heaven. After that Śantanu married Satyavatī, mother of Vyāsa. Satyavatī got two sons, Citrāṅgada and Vicitravīrya. Even while a bachelor, Citrāṅgada was killed by a Gandharva of the same name. So Vicitravīrya became king on Śantanu's death. Bhīsma forcibly brought the three daughters of the King of Kāśī named Ambā, Ambikā and Ambālikā for Vicitravīrya to marry. But knowing that Ambā was in love with the King of Sālava, Bhīsma let her off on the way. Ambikā and Ambālikā became the wives of Vicitravīrya. But for a long time they had no sons.

At that time Satyavatī, mother of Vicitravīrya, sent for Vyāsa her eldest sons and asked him to beget sons of Ambikā and Ambālikā. Ambikā got Dhṛtarāṣṭra of Vyāsa and Ambālikā, Pāṇḍu, father of the Pāṇḍavas. Dhṛtarāṣṭra was born blind and he married Gāndhārī. Pāṇḍu was born pale-white in colour and he married Kuntī mother of the Pāṇḍavas.

Kuntī was the sister of Vasudeva, father of Śrī Kṛṣṇa. The real name of Kuntī was Pṛthā. Śūrasena, king of the Yādavas, was the father of Kuntī and Vasudeva. Because Kuntibhoja son of Sūrasena's sister, had no issues Kuntī was sent to the palace of Kuntibhoja and she grew up there. Pṛthā got the name of Kuntī because of that. Besides Kuntī, Pāṇḍu had another wife named Mādrī.

While she was living in the palace of Kuntibhoja the sage Durvāsas came and stayed in the palace as the king's guest. Kuntī was a little girl then and yet she served the sage with such care, patience and devotion that the sage was greatly pleased with her and gave her a divine mantra. He said : "If you call upon any god repeating this mantra he will manifest himself to you and bless you with a son equal to him in glory and valour. You can use this only five times." The impatient curiosity of youth made Kuntī give a test to the power of the mantra and though unmarried she invoked the Sun. The Sun immediately presented himself before her and by his grace she conceived and got a son whom she secretly set afloat in a river. A childless charioteer named Adhiratha happened to see the child and he took it home and brought it up. When he grew up he was sent to Hastināpura and the sons of Dhṛtarāṣṭra took him in their service. He was Karṇa, the celebrated warrior of the Kauravas. Kuntī married Pāṇḍu after the birth of Karṇa.

Dhṛtarāṣṭra got of Gāndhārī a hundred sons and a daughter named Duśśalā. The children

of Dhṛtarāṣṭra were known as Kauravas or Dhṛtarāṣṭras. Pāṇḍu had a curse that he would die the moment he entered into sexual sport with his wives. So under instructions from her husband Kuntī invoked Dharma, Vāyu and Indra and got the son Yudhisṭhira, Bhīmasena and Arjuan. She gave the remaining one chance to Mādrī and Mādrī invoked the two Aśvinīdevas, Nāsatya and Dasra and got two sons named Nakula and Sahadeva. All these five were accepted as the sons of Pāṇḍu and so they got the name of Pāṇḍavas.

After the birth of the Pāṇḍavas, Pāṇḍu with his wife and children spent a very long time in the forest of Śataśṛṅga. Kaśyapa, the royal priest of Vasudeva, performed the Upanayana (investiture with the sacred thread) and such other religious ceremonies ordained for boyhood. They were educated under the sage Śuka. One day in the Spring season Pāṇḍu's resolution broke down under the exhilarating influence of the season and he caught hold of Mādrī and embraced her despite earnest and repeated protest from Mādrī. At once the curse of the sage took effect and Pāṇḍu fell dead. It was the custom then that the wife should end her life in the funeral pyre of her husband and so Kuntī and Mādrī came forward to do so. But Mādrī said that one of them should live to take care of the children and so entrusting her children also to the care of Kuntī. Mādrī jumped into the funeral pyre and ended her life. The sage of the Śataśṛṅga forest took the children and Kuntī to Hastināpura and handing them over to the charge of Dhṛtarāṣṭra came back.

The Pāṇḍavas grew up in Hastināpura alongwith the Kauravas. But there was no real affection or intimacy between them. The naturally strong Bhīma found it a sport to tease and torment the Kauravas whenever he got an opportunity. Gradually as the teasings of Bhīma got an opportunity. Gradually as the teasings of Bhīma became unbearable a wicked thought of somehow putting an end to Bhīma's life found place in the minds of the Kauravas. They once poisoned Bhīma and binding him tight with ropes threw him into the ocean. But Bhīma went to the world of the Nāgas and came back unscathed with added siddhis (acquired power). This annoyed the Kauravas.

It was at this time that Droṇa a renowned preceptor in archery, came to Hastināpura. Bhīsma enrolled the Pāṇḍavas and the Kauravas as disciples of Droṇa. Arjuna became an extraordinarily brilliant bow-man. This came off as another reason for the Kauravas to drift away from the Pāṇḍavas. After the end of their course of education a contest was held in which Arjuna ranked first. The time came for Gurdaksiṇ (fees paid in bulk at the end of the studies to a preceptor). Droṇa asked his disciples to bring king Drupada bound hand and foot before him. The Kauravas failed in that mission and the Pāṇḍavas under the leadership of Arjuna fulfilled the demand of their Guru.

When the training and Gurudaksiṇā were over, Dhṛtarāṣṭra crowned Yudhisṭhira as the their-apparent and this increased the power and status of the Pāṇḍavas in Hastināpura. The jealousy of Duryodhana knew no bounds when he found the Pāṇḍavas in the pinnacle of power and popularity. He decided to kill them. He therefore, built a new palace in a place called Vāraṇāvata and with the permission of Dhṛtarāṣṭra made them change their residence to the new building. The new building was cunningly built of lac and other combustible material. The wise and intelligent Vidura knew this deceit beforehand and so he had warned the Pāṇḍavas of the danger through a messenger named Khanaka. The Pāṇḍavas had,

therefore, made ready a secret passage by underground to escape from the building when an emergency arose. The passage was to lead them from the palace to the forest nearby. One night Purocana, a minister of Duryodhana, came stealthily and set fire to the palace. The Pāṇḍavas with their mother Kuntī escaped from the palace to the forest nearby. That night a huntress and her five sons were sleeping in a part of the building and they were burnt to death. They were all sleeping fully drunk and so could not escape from the building. Purocana also was burnt to death. Thus, the Pāṇḍavas had to go away from Hastināpura for a brief period.

The Kauravas thought that Pāṇḍavas died in the fire and in that belief conducted the funeral rites of their brothers. The Pāṇḍavas after their escape from the fire walked a long distance through the forests and came to the banks of the river Gaṅgā. On their way a demon named Hiḍimba attacked them and Bhīma killed him but at the request of Dharmaputra married his sister Hiḍimbī. After that while they were continuing their journey crossing the river a Gandharva of name Citraratha attacked them. Citraratha was defeated in a battle and he later became friendly with the Pāṇḍavas. He gave them many valuable presents and also narrated to them the story of Tapatīsaṁvaraṇa. Then they went and stayed in the house of a Brahmin in the village of Ekacakrā. It was at that time that the Svayaṁvara of Pāñcālī was held. The Pāṇḍavas went for the Svayaṁvara and married Pāñcālī. The news then spread that Pāṇḍavas were not dead but still alive. Dhṛtarāṣtra then sent for them and the Pāṇḍavas returned to their palace in Hastināpura. Yudhisṭhira was crowned as king of half of the country and he built his palace in a place known as Khāṇḍava Prastha. The palace was designed and built by a demon named Maya with beautiful Crystals and costly diamonds. When the Pāṇḍavas were living there Nārada went to them once. He suggested that Pāñcālī should remain as wife to the Pāṇḍavas in turn, one year each to one of them. They accepted the suggestion and started living like that. Yudhisṭhira married Devikā, daughter of King Śibi, also. Bhīmasena and Arjuna with the help of Śrī Kṛṣṇa slew Jarāsandha. After that they conducted a victory march over the country and established their overlordship by conducting successfully a Rājasūya yajña. Duryodhana and his brothers once visited Indraprastha, the palace of the Pāṇḍavas. They were fooled at the palace and this enraged them. Duryodhana invited Dharmaputra for a game of dice and the latter lost everything. Yet Dhṛtarāṣṭra gave them back everything and sent them to Indraprastha again. Before Dharmaputra reached the palace Duryodhana once again challenged him for a game of dice. Despite protests from all sides Dharmaputra went and played and lost again everything. To fulfil the conditions of the game Yudhisṭhira went to the forests with his brothers and wife to spend twelve years in exile and a year incognito. At that time Kuntī lived with Vidura.

It was during this period of exile that the Pāṇḍavas got the Aksayapātra (never-empty pot) from the Sun. They dwelt first in Dvaitavana and then in Kāmyakavana. Then they went to the mountain of Gandhamādana and from there to Badarkāśrama. From there they came back again to Kāmyakavana and while they were living there Duryodhana and his men went to that forest to see the sufferings of the Pāṇḍavas and gloat on their sad plight. But Citrasena, a Gandharva, captured Duryodhana and Arjuna got him released. Duryodhana sent Durvāsas to tease Dharmaputra but the sage was sent back after being received duly and well-attended

to earn his blessings. During their stay in that forest Jayadratha kidnapped Pāñcālī but the Pāṇḍavas rescued her immediately. They went from there again to Dvaitavana. Dharmadeva tested them once while they were there. The twelve years of exile came to an end and as per directions from Dharmadeva they spent their incognito period of one year in the court of the King of Virāta. After the end of their incognito life the King of Virāṭa gave in marriage his daughter Uttarā to Abhimanyu son of Arjuna.

Even after the return of the Pāṇḍavas from the forests after successfully fulfilling the conditions of the game. Duryodhana showed obstinate reluctance to part with even five pin-points of land in favour of the Pāṇḍavas to avoid a war and settle matters amicably to Dhṛtarāṣṭra failed and the stage was set for a great battle between the Pāṇḍavas and the Kauravas.

A great and grim battle was fought at Kuruksetra between the Pāṇḍavas and the Kauravas lasting for eighteen days. Śrī Kṛṣṇa neither fought nor took arms even once against the Kauravas but acted as the charioteer of Arjuna. When the war came to an end the Kauravas were completely annihilated.

Yudhiṣṭhira became king. He performed an Aśvamedha Yāga. After a few years of reign the Pāṇḍavas crowned Parīksit, son of Abhimanyu, as the king and started for their Mahāprasthāna (departing this life). They walked in a line in the order of their age, Dharmaputra leading and Pāñcālī following last. At first Pāñcālī fell dead, but nobody turned back. Then Sahadeva fell and nobody worried. This continued thus till Dhrmaputra was left alone. A dog which followed them from their very start also remained alive with Dharmaputra. The dog was none other than Dharmadeva, father of Dharmaputra. When Dharmaputra reached the top of the Himālayas Indra was there ready with the divine car to take him to heaven. But Dharmaputra said that he would not come to heaven leaving his brothers and wife elsewhere. Then Indra informed him that they were already in heaven and so Dharmaputra went to heaven with Indra.

PĀṆḌU

Father of the Pāṇḍavas.

Refer to the genealogy of Arjuna.

Śantanu, a King of Candravaṁśa, had two wives, Gaṅgā and Satyavatī. Even while Satyavatī was a maiden she got of the sage Parāśara a son named Vyāsa. But because of the blessing of the sage Satyavatī did not lose her maidenhood. She got of Śantanu two sons, Citrāṅgada and Victravīrya. Citrāṅgada died young. Vicitravīrya married the two daughters, Ambikā and Ambālikā, of the King of Kāśī. Vicitravīrya died before any progeny was born to him. To save the dynasty from extinction Satyavatī asked her first son Vyāsa to beget children of Ambikā and Ambālikā. According Dhṛtarāṣṭra was born to Ambikā of Vyāsa and Pāṇḍu to Ambālikā.

Vyāsa came to Hastināpura by the command of his mother to beget sons of Ambikā and Ambālikā. Vyāsa was an ugly sage with matted hair and he was dressed in garments of deersking. Satyavatī that night called Ambikā to her side and in secret commanded her to go and lie with Vyāsa. She was reluctant to have a sexual union with that old and ugly sage. Yet

obeying the orders of her mother-in-law she did so shutting her eyes during the whole period. The result was she got a child born blind who became known later as Dhṛtarāṣṭra. The next day Satyavatī ordered Ambālikā to go and lie with Vyāsa. Ambālikā on entering the bed chamber went pale on seeing the ugly Vyāsa and the result was she got a child that was pale white in colour. That child became known as Pāṇḍu. The third day Satyavatī asked her servant-maid to go and lie with Vyāsa. She did it with pleasure and she remained happy and cheerful during the whole period. The result was she got a beautiful child who became an intelligent scholar of great wisdom. He was known later as Vidura.

Bhīṣma took care of Dhṛtarāṣṭra, Pāṇḍu and Vidura as his own sons. Bhīṣma taught them all the Vedas including Dhanurveda, and all warfare like mace-fight. They were trained in the use of elephants also. Bhīsma taught them law and acquainted them with all the Itihāsas and Purāṇas. Pāṇḍu became second to none in archery. The people were all happy. When the boyhood was over Pāṇḍu was crowned as Yuvarāja. Pāṇḍu was the most eligible of the three to become king, for Dhṛtarāṣṭra was a born blind man and Vidura was the son of a servantmaid.

Obeying the behest of Bhīsma, Pāṇḍu married Pṛthā, daughter of the Yādava king Śūrasena. She was the sister of Vasudeva, father of Kṛṣṇa. She got the name Kuntī because she grew up in the palace of King Kuntiboja. While Kuntī was staying in the palace as a guest of the king. Kuntī then served the sage with such devotion and patience that Durvāsas at the time of his departure gave Kuntī a divine mantra for begetting children. The mantra was to be used only five times. If she called upon any god repeating that mantra, that god would manifest himself before her and bless her with a son equal to him in glory. Out of impatient curiousity of youth Kuntī tried it before getting married. One morning, seeing the beautiful and brilliant sun in the sky she invoked him by the mantra and instantly the Sun stood in all bewitching brilliance before her and she got of him a son who was known as Karṇa later. Unmarried as she was, Kuntī sent the child afloat in the river nearby.

Even after a child-birth Kuntī remained a virgin by the blessing of the Sun and so got married as a virgin. Many kings were present for the Svayaṁvara of Kuntī and she put the wedding garland round the neck of Pāṇḍu.

Once Bhīṣma went to the country of Madra. The King of Madra received Bhīṣma with respect and Bhīṣma took Mādrī daughter of Madra as a bride for Pāṇḍu. He brought her to Hastināpura and married her to Pāṇḍu. Pāṇḍu lived with his two wives happily and ruled the country well. Once Pāṇḍu attacked Daśārṇa with a huge army and defeated him. Later he defeated Dīrgha, King of Magadha. Then he conducted a victory march capturing many kingdoms like Kāśi, Mithilā, Suhma and Puṇḍra. Thus, many of the kings of Uttara Bhārata became feudatory princes of Pāṇḍu. In consultation with his brother Dhṛtarāṣṭra, Pāṇḍu gave all the wealth he got by his might to Satyavatī and Bhīṣma. He gave enough riches to Vidura also. Then Pāṇḍu went and stayed with his wives in a forest to the south of the Himālayas.

While Pāṇḍu was once walking with his wives in the forest he saw a couple of deer playfully running about and the hunting nature in him made him send an arrow against one of them. The deer was none other than the sage Kindama who in the guise of a deer was having

sport with his mate. While falling dead Kindama cursed Pāṇḍu thus "Oh wretched king, you will fall dead the moment you touch your wife in amorous sport." From that day onwards Pāṇḍu could not touch his wives.

With the death of the innocent sage Kindama there occurred a great change in the life of Pāṇḍu. At first he thought of committing suicide. But he changed that decision and started for the Himālayas to perform penance there. Kuntī and Mādrī accompanied him. They gave away all their jewels and ornaments as gifts to Brahmins. People followed them to the border of the forests and returned to the country weeping. Pāṇḍu and his wives visited such holy places as Nāgaśatādri, Caitraratha, Kālakūṭa, Himālaya, Gandhamādana and the lake Indraydyumna. Then they went to Śataśṛṅga and started performing penance. Once Pāṇḍu and wives alongwith a few sages went to Brahmaloka to attend a Yāga there. The long travel toiled them much and on the way Pāṇḍu wept thinking of his pitiable state of having no issue. Then Pāṇḍu told them of his helplessness in the matter because of the curse of the sage Kindama hanging over him. Then Kuntī confided in him the secret of the divine mantras in her possession. Pāṇḍu was extremely pleased and with his permission Kuntī got three sons, Yudhisṭhira, Bhīmaṣena and Arjuna. She gave one chance to Mādrī and she got two sons out of it named Nakula and Sahadeva.

Pāṇḍu was living happily with his children in Śataśṛṅga when spring time arrived in the forest with all its blossoming brilliance and fragrance conducive to amorous thoughts in all living beings. Pāṇḍu one day walked alone with Mādrī enjoying the sight of the flowering plants and trees. Bees and Beetles hummed around the flowers and on the branches sat the Cuckoos singing. There was a seductive fragrance all around and Pāṇḍu was excited beyond controllable limits. Pāṇḍu's resolution broke down under the exhilarating influence of the season and despite repeated protests from Mādrī, Pāṇḍu caught hold of her and embraced her. The curse of the sage took effect instantaneously and Pāṇḍu fell down dead.

The inhabitants of Śataśṛṅga assembled there weeping. In the presence of a huge crowd including the relatives who had come down from Hastināpura the dead body of Pāṇḍu was cremated according to religious rites. Both the wives came forward to end their lives in the funeral pyre of Pāṇḍu. But Kuntī was asked to remain to take care of the children and Mādrī leaving her children to the care of Kuntī jumped into the funeral pyre and ended her life. It was the sage Kaśyapa who performed the funeral rites of Pāṇḍu.

Pāṇḍu's soul is shining in the court of Yama. Pāṇḍu sent a message of Yudhisṭhira from Devaloka that Yudhisṭhira should conduct a Rājasūya Yajña. The message was carried by Nārada. He lives in Indraloka with Mādrī and Kuntī.

Pāṇḍu is known under the following names. Bhārata, Bharatarṣabha, Bhāratasattama, Kauravas, Kauravanandana, Kauravarsabha, Kauravya, Kauravydāyāda, Kausalyānanda-vardhana, Kurūdvaha, Kurukulodvaha, Kurunandana, Kurupati, Kurupravīra, Nāgapurādhipa and Nāgapurasiṁha.

PĀṆḌYA

(A Tamilian dynasty of kings.) A place of Purāṇic fame in Daksiṇa Bhārata. The three states Cera, Cola and Pāṇḍya were from early times renowned states of Daksiṇa Bhārata.

Historically and Puraṇically Pāṇḍya was a state of eminence.

The Pāṇḍya dynasty of kings is very ancient, The exact period of its beginning is still unknown. Megasthanes who lived in the fourth century B.C. has made mention of the Pāṇḍya dynasty in his diary. Julian, an emperor of Italy, who lived in 361 A.D. is stated to have received vistors from Pāṇḍyadeśa. The Pāṇḍya dynasty was revived and elevated under the leadership of Katuṅka in the 7th century A.D. From that time till the 16th century Madura was the capital of Pāṇḍyadeśa. The Uccāṅgī dynasty which was ruling the places to the south of Tuṅgabhadrā during the period from 9th century to 13th century A.D. is believed to be a part of the Pāṇḍyavaṁśa which had gone from Madura. A continuous history of the Pāṇḍya line of kings is not available. Many kings bear names like Jātavarmā or Māravarmā. The Pāṇḍya kings were devotees of Śiva even from the period of the Jainas. At time they have ruled over the combined kingdoms of Cera and Cola. During the period from the 12th to the 14th century A.D. Pāṇḍya was ruled by five of the most valiant rulers and at that time the Pāṇḍyadeśa included all the places in south India up to Nellore. But the power of the Pāṇḍyas waned when the power of the Sultans who ruled Delhi spread to the south. After 1370 A.D. only on rare occasions has the power of the Pāṇḍyas spread to the north of river Kāverī. In 1312 A.D. Kerala got herself free from the hold of the Tamilian kings. (Pāṇḍyarājya).

The statements found in Mahābhārata about Pāṇḍyadeśa are given below :—

(i) Śrī Kṛṣṇa once slew a Pāṇḍya King who was the father of Malayadhvaja. Malayadhvaja who was a very valiant archer started for Dvārakā to kill Kṛṣṇa to avenge the death of his father. Friends dissuaded him from his attempt and so he dropped the idea. During the time of Mahābhārata Malayadhvaja was the King of Pāṇḍya.

(ii) Malayadhvaja, King Pāṇḍya, was a frequent visitor to the court of Yudhiṣṭhira.

(iii) The King of Pāṇḍya presented gifts at the Rājasūya of Yudhiṣṭhira.

(iv) In the Kuruksetra battle the Pāṇḍya King fought on the side of the Pāṇḍavas with a large army.

(v) On the chariot of the Pāṇḍya King flags bearing the insignia of ocean flew. The Pāṇḍya King wounded Droṇa.

(vi) The King of Pāṇḍya fought against Vṛsasena and Aśvatthāmā.

PĀṆINI

The author of the Sanskrit Grammar, Pāṇinīya.

There is nowhere else in this world a grammar so scientific and so complete as Pāṇinīya. The book contains about four thousand aphorisms. Pāṇini was an inspired sage and he got his knowledge from Śiva. It has not been possible togather much information about the life of such a celebrated grammarian. Patañjali believes that he was the son of Dāksi. He addresses Pāṇini as Acārya, Bhagavān and Maharsi. He addresses Pāṇini as Acārya, Bhagavān and Maharsi. The Chinese traveller Huen Tsang says that the grammar of all the languages in this world has its origin from Pāṇinīya. Rāmabhadradīkṣita says that Pāṇini was the son of the sage Pāṇi.

There is difference of opinion regarding the period during which Pāṇini lived Dr. Goldstucker and Bhandarkar believe that Pāṇini lived before 500 B. C. while Vincent Smith

and Belvelkar fix the period in 700 B.C. Patañjali, the author of the celebrated 'Mahābhāsya' (commentary on Pāṇinīya) lived in 200 B. C. Patañjali has contradicted many of the unjust criticisms made by Kātyāyana about Pāṇinīya. So Pāṇini must have lived before Kātyāyana. Pāṇini has made no reference to Buddha and so he must have lived before Buddha. Pāṇini has shown great grasp over the laws of Smṛti and so he must have lived after Manu. Considering all these facts together it will be proper to fix the period of the end of the sixth century or the beginning of the seventh century B.C.

Evidences are lacking to correctly fix the birth-place of Pāṇini. Many pandits believe that Pāṇini was born in the village of Śālātura in the city of Attack in the state of Gāndhāra. But Pāṇini has spent the major portion of his life in Pāṭalīputra. So some pandits are of opinion that only the ancestors of Pāṇini belonged to the village of Śālātura and Pāṇini was born and brought up in Pāṭalīputra.

Jaimini and Bhartṛhari have stated that Pāṇini was a Śiṣṭa. Śiṣṭas were Brahmins well-versed in the Śāstras and devoid of earthly pleasures who inhabited the area surrounded by the Himālayas in the north, Kālakavana (Bengal) in the east, Vindhya mountains in the south and the Ādarśa (Aravalli mountains) in the west.

There was preceptor named Varṣa in Pāṭalīputra and Pāṇini had his education under him. Varṣa gradually acquired a large number of disciples and Pāṇini was the most dull-witted among them. But he was greatly devoted to his Guru and this pleased the wife of the Guru and she took great interest in Pāṇini. One day she called Pāṇini to her side and advised him to go to the Himālayas and do penance to propitiate Śiva to get knowledge from him. Pāṇini obeying instructions went and performed penance. Śiva was pleased and he granted him knowledge about a new grammar. By the time Pāṇini came back from the Himālayas with his grammar another disciple of Varsa, Vararuci by name, had come down with a grammar from Indra. Pāṇini challenged Vararuci for a polemical contest. It took eight days and on the eighth day Vararuci defeated Pāṇini. At once there was a great humming sound from the sky and the grammar book of Vararuci was destroyed. After that Pāṇini defeated all his co-disciples in polemics and emerged as the greatest grammarian of the world. (Kathāpīṭhalambaka, Kathāsartisāgara, Taraṅga 4).

When Pāṇini was doing penance to propitiate Śiva the latter appeared before him and started dancing. He sounded his musical instrument ḍhakkā (a large double drum) fourteen times. Each of it produced a different sound as follows (1) Aiuṇ (2) Ṛlk (3) Eoṅk (4) Aiauc (5) Hayavaraṭ (6) laṇ (7) ñamaṅaṇanam (8) Jhabhañ (9) Ghaḍhadhas (10) Jabagaḍadaś (11) Khaphachaṭhathacaṭatav (12) Kapay (13) Śaṣasar (14) Hal. Pāṇini accepted these fourteen sounds as fourtten sūtras (aphorisms). They are called prathyāhārasūtras. (The comprehension of several letters or affixes into one syllable effected by combining the first letter of a Sūtra with its final indicatory letter). These Sūtras are now known as Māheśvarasūtras.

Pāṇini's grammar contains eight chapters and each chapter has got four pāda and each pāda contains many sūtras. He has taken examples from worldly and spiritual texts in literature. He has dealt with the origin of sounds, connection between two words and all such etymological details. Pāṇini's grammar is not a mere grammar book. It is a science of language in it self.

PARABRAHMAN

The Supreme Spirit.

Brahman is the root cause of this universe. From Brahman originated Ākāśa (sky). From sky came air, from air came Agni and from Agni came water and from was born this earth.

Brahman is such that he who says he knows it does not know it and he who says he does not know it, knows it. It is beyond the experiences of time and space. The chief attributes of Brahman are Sat, Cit and Ānanda. Sat mens existence, the really exitent truth. The one and undivided existence. There are Pandits who say that it was undivided, Nāstitva (nonexistance) that was at the beginning of the Universe. Since nothing can be born from 'nothing' the world should have started from astitva (existence). There is a saying in Ṛgveda explaining the position thus :—"There was neither Astitva nor Nāstitva (existence or non-existence) at the beginning." It is a matter to ponder how strongly conscious was the Ṛsi who made the above statement about the Parabrahman's Nirguṇatva (devoid of attributes) and how clearly he tries to make it understandable to those who have not experienced the idea.

Cit means knowledge, splendour, consciousness. Ānanda means bliss. Paul Deussen writes that the ancient Upanisads do not include in the definition of Brahman the term 'ānanda'.

Brahman has two forms—Parabrahman and Aparabrahman. Parabrahman is Amūrta (formless, incorporeal) and Aparabrahman is Mūrta (embodied, corporeal). The Amūrta Brahman is known by such names as Parabrahman, Paramātmā and Nirgunabrahman. The corporeal or material Brahman is Aparabrahman and thus this whole world is Aparabrahman.

The Upanisads about Brahman.
Aśabdamasparśamarūpamavyayaṁ
Tathāsrasaṁ nityamagandhavacca yat /
Anādyanantaṁ mahataḥ paraṁ dhruvaṁ
Vicārya tanmṛtyumukhāt pramucyate //

(Kaṭhopanisad)

(With no sound, touch, form, taste or smell, with neither beginning nor end Brahman is imperishable).

Na tatra caksurgacchati na vāk gacchati no mano
Na vidmo na vijānīmo yathaitadanuśisyate /
Anyadeva tadviditādatho aviditādadhi
Iti śuśruma pūrvesāṁ ye nastadvyācacaksire.

(Muṇḍakopanisad)

(No eye goes there, no word goes there, no mind, no intelligence—we do not see it, we cannot describe it—you cannot imagine it nor can you understand it—It is distinct from the known and above the unknown. We have heard it spoken thus).

Yasyāmatam tasya mataṁ yasya na veda saḥ /
Avijñātaṁ vijānatāṁ vijñātam avijājatām. //

(Kenopanisad)

(He understands It who comprehends It not; and he understands It not who feels he has understood. It is the unknown to those who have acquired real knowledge while it is the

known to those who are ignorant of true knowledge).

Yat cakṣuṣā na paśyati
Yena caksūṁṣi paśyati /
Tadeva Brahmā tvaṁ viddhi
Nedaṁ yadidamupāsate. //

(Kenopanisad).

(That which is not seen by the eye but that by which the eyes are able to see—That alone is Brahman and not that which people do worship here, do know that).

Yato vāco nivartante
Aprāpya manasā saha. (Taittirīya Upanisad).
Avijñātaṁ Vijānatāṁ vijñātam avijājatām.

(Kenopanisad)

(It is unknown to people who think they know but known to those who did not profess to know it).

Naiva vācā na manasā prāptuṁ śakyo na caksusā /
Astīti bruvatos nyatra kathaṁ tadupalaksyate. //

(Kaṭhopanisad)

(It is not possible to reach it by speech, mind or the eyes. How is it to identified ; or described?)—

Digdeśaguṇādiphalabhedaśūnyaṁ hi paramārtha—
Sat tad advayaṁ Brahmā mandabuddhīnām asadiva pratibhāti.

(Śaṅkarācārya).

The sublime Truth (Brahman) is beyond time, place and attributes. Brahman is one (not two) and it is Sat (existent) but for the dull-witted, ignorant people it is Asat (non-existent).

Satyamevopāsate, tadetat tryaksaraṁ satyamiti;
Sa ityekamakṣaram, tya ityeka
maksaram, prathamottame akṣare satyam madhyato
Anṛtaṁ tadetatamṛtamubhayataḥ satyena parigṛhītaṁ satyabhūyameva bhavati.

(Bṛhadāraṇyaka).

Kohamasmīti satyamiti brūyāt kiṁtad yat
Satyamiti yadanyad devebhyaśca prāṇebhyaśca /
Tatsadatha yaddevāśca prāṇśca tad utade-
Tayāpicābhivyāhriyate satyamitye
Tadāpatitaṁ sarvamidam (Kausītaki Brāhmaṇa).
Idaṁ sarvaṁ khalu Brahma iti śānta upāsīta
Antarhṛdaye esa me ātmā manomayaḥ
Prāṇaśarīraḥ bhārūpaḥ satyasaṅkalpaḥ ākā-
śātmā sarvakarmā sarvakāmaḥ sarvagandhaḥ sarvamidamabhyatti.

(Chāndogya).

PARĀŚARAPURĀṆA

The name Parāśara is well-known as one among the fourteen authorities on Dharma.

The name Parāśara is also associated with different branches of literature such as *jyotisa, tantra*, and sectarain practices. It is not clear whether the different Parāśaras are one and the same. Parāśara is also known to be the father of Veda Vyāsa, the divisor of the *Vedas* and traditionally believed to be the author of the eighteen *Purāṇas.*

The *Parāśarapurāṇa* is mentioned as one among the eighteen *Upapurāṇas,* in the *Purāṇas, Upapurāṇas* and the *dharmanibandhas.* The late Dr. Hazra has only noticed references which enumerate *Parāśarapurāṇa* as one among the *Upapurāṇas.* In the two volumes of his studies he has not included an analysis of the same. Hence a brief analysis throwing light on the nature of this *Upapurāṇa* is given here.

The following *Purāṇas, Upapurāṇas* and quotations in the *dharmanibandhas* enumerate *Parāśarapurāṇa* as one among the eighteen *Upapurāṇas—Kurmapurāṇa, Skandapurāṇa, Garudapurāṇa, Padmapurāṇa, Devībhāgavata, Parāśarapurāṇa, Bṛhaddharmapurāṇa, Vārunopapurāṇa, Ekāmrapurāṇa, Revāmāhātmya* claiming to be part of the *Vāyupurāṇa, Nityācārapradīpa,* Raghunandana's *Malamāsatattva,* Mitramiśra's *Vīramitrodaya (Paribhāsaprakāśa), Caturvargacintāmaṇi,* and Madhusūdana Sarasvati's *Prasthānabheda.* The *Upapurāṇa* is referred to in these places as *Parāśaraprokta, Parāśarapurāṇa, Parāśarapurāṇa, Parāśaraupapurāṇa, Parāśarokta Upapurāṇa* and *Pārāśarya.* It is clear from the references here as that it is distinguished from the *Viṣṇupurāṇa* which was also spoken by *Parāśara.*

The Origin of the Purāṇa

The *Parāśarapurāṇa, Kurmapurāṇa* and the *Śivāmāhātmyakhaṇda* of the *Sūtasaṁhitā* of the *Skandapurāṇa* record a tradition that the sages proclaimed the *Upapurāṇas* after listening to the eighteen *Purāṇas* from Vyāsa. This tradition has been accepted by the *nibhandha* writers also. This verse from the *Kūrmapurāṇa* has been quoted in the *Nityācārapradīpa* (I.p.19) and *Vīramitrodaya.* Although we may discredit this tradition the *Purāṇas* still would be considered as fairly old as it has been referred to as an *Upapurāṇa* in most of the *Upapurāṇas* as well as the *Purāṇas.*

Moreover, there are as many as fifty manuscripts of this *Purāṇas* which have been noticed in the New Catalogues Catalogorum.

Definition of the Upaparāṇa and the position of Parāśarapurāṇa in the light of the Definition

As in the case of most of the *Purāṇs* which do not satisfy the *Pañcalakṣana* definition given in the *Amarakośa,* most of the *Upapurāṇas* also do not contain the five characteristics pointed out in the *Brahmavaivartapurāṇa* as applicable to the *Upapurāṇas.* As such the *Amarakośa* gives only the definition for a *Purāṇa.* But *Brahmavaivartapurāṇa* modifies the definition and points out that the definition is applicable for the *Upapurāṇa.*

The concluding verse of the *Purāṇa* states that it has eighteen chapters and contains 1008 verses which seems to reckon correctely.

The opening and concluding verses of the *Purāṇa* indicate the Śaivite characteristic of this *Purāṇa.*

The Contentes of this Purāṇa

The contents of the eighteen chapters of this *Purāṇa* may be briefly pointed out as follows:

The first chapter is of the nature of an introduction and describes the *Upapurāṇas* in general. The second chapter describe the origin of the universe. The third one deals with the relative importance of the various objects of creation. The fourth one describes the signs of the *devatās*. The fifth chapter deals with the purport of the *Vedas*. The next one explains the most secret principle. The subsequent one describes the greatness of the Leahmins. The eighth chapter again explains the purport of the *Vedas*. The subsequent chapter describes the daily rites beneficial for the entire world. The chapter deals with the prohibited practices. The chapter that follows gives an account of those who did sinful deeds. The succeeding chapter describes the forbidden food. Chapters thirteen to fifteen deal with expiations for various offences. The next two chapters explain the rules for the worship of Lord Śiva. The concluding chapter gives exposition of the purport of the *śāstras*. From the foregoing account a fair knowledge about the nature and contents of the *Parāśarapurāṇa* is obtained. A critical edition and analysis of the *Purāṇa* is under preparation which would be submitted to the scholarly world in course of time.

There is a commentary by Appayācārya on the eighteenth chapter alone.

PARĀŚARA

Descending in order from Viṣṇu—Brahmā—Vasiṣṭha—Śakti—Parāśara.

Śakti, son of Vasiṣṭha begot of his wife Adṛṣyantī the son named Parāśara. Even at the time of his birth he was a scholar.

Even before the birth of Parāśara, Kalmāsapāda in his demoniacal form ate his father, Śakti. Therefore Parāśara nurtured an obstinate hatred against the Rākṣasas. So he performed a Yāgo to kill all the rākṣasas. Thousands of rākṣasas were burnt to death at this *yāga* and Vasiṣṭha, grandfather of Parāśara felt sorry for the innocent rākṣasas. He approached Parāśara and said "Son, do not give way to such anger. Abandon this wrath. What harm have these poor rākṣasas done? Death was in the destiny of your father. Every one has to suffer the result of his own deeds. Anger destroys the fame and austerity which one has attained by years of toil. Therefore abandon your anger and wind up your Yāga."

Parāśara accepted the advice of his grandfather. Vasiṣṭha was pleased with his grandson and at that time Pulastyamaharṣi son of Brahmā also came there. Vasiṣṭha gave arghya (water and flowers) and received him. Then Vasiṣṭha and Pulastya jointly blessed him and said he would be the author of Purāṇasaṁhitā. Thus Parāśara became the author of Purāṇasaṁhitā. Thus, Parāśara became the best of the Guruparamparā (traditional line of preceptors).

Parāśara begot a son of a fisherwoman named Satyavatī and the boy became later the celebrated Vyāsa.

(i) He got the name Parāśara because even from the womb of his mother he consoled Vasiṣṭha when his son Śakti, father of Parāśara was eaten by the demoniac form of Kalmāṣapāda.
(ii) See under Guruparamparā the status of Parāśara in that traditional line of Gurus.
(iii) Among the Sūktas, Sūkta 65, Anuvāka 12, Maṇḍala 1 of Ṛgveda was sung by Parāśara.

(iv) Parāśara was one among the several sages who visited Bhīṣma lying on his bed of arrows.
(v) Once Parāśara visited king Janaka and talked with him on Ādhyātmika topics (spiritual matters).
(vi) Chapter 150 of Anuśāna Parva mentions Parāśara as describing the power of Sāvitrīmantra to an audience.

PARAŚURĀMA

An incarnation of Mahāviṣṇu, as man. Descending in order from Mahāviṣṇu—Brahmā-Bhṛgu-Cyavana-Ūrva-Ṛcīka-Jamadagni-Paraśurāma.

Once god Agni went to Kārtavīryārjuna and begged for food. The king allowed him to take from his vast territory as much food as he wanted from anywhere he liked. Agni started burning forests and mountains and consuming them. Deep inside one of the forests a sage named Āpava was performing penance and the fire burnt the Āśrama of Āpava also. Enraged at this the sage cursed thus : "Kārtavīryārjuna is at the root of this havoc. The arrogance of Kṣatriyas has increased beyond limits. Mahāviṣṇu would therefore be born on earth as Paraśurāma to destroy this arrogance of the Kṣatriyas." Accordingly Māhāviṣṇu was born as Paraśurāma in the Bhārgava race.

Brahmāṇḍa Purāṇa gives another version: Viṣṇu promised Bhūmidevī (mother earth) that he would be born on earth as Paraśurāma when Bhūmidevī went to him in the form of a cow and complained to him about the atrocities of the wicked Kśatriya kings.

Paraśurāma was born as the son of sage Jamadagni of his wife Reṇukā. Their Āśrama was on the shores of the Narmadā river. Reṇukā, mother of Paraśurāma, was the daughter of King Prasenajit. She had four sons even before the birth of Paraśurāma.

Paraśurāma spent his boyhood with his parents in the Āśrama. An important event in his life then was his slaying his mother at the behest of his father. Though Paraśurāma was a Brahmin there is nothing on record to show that he did study the Vedas. Perhaps he might have had the Vedic instructions from his father during his life with him. He had even from the beginning shown an interest in learning Dhanurvidyā (archery). For obtaining proficiency in archery he went to the Himālayas and did penance to please Śiva for many years. Pleased at his penance Śiva on several occasions extolled the virtues of Paraśurāma. At that time the asuras (demons) acquired strength and attacked the *devas.* The *devas* complained to Śiva. Śiva called Paraśurāma and asked him to fight with hard defeat the semdon. Paraśurāma was without weapons and he asked Śiva how he could go and fight the demons without weapons. Śiva said : "Go with my blessings and you will kill your foes." Para urāma did not wait for a moment. When Śiva thus assured him of success, on he went straight to fight with the demons. He defeated the *asuras* and came back to Śiva when the latter gave him many boons and divine weapons.

Till that time his name was only Rāma and he became Paraśurāma because among the weapons given to him by Śiva was a weapon named Paraśu (axe). There is a story behind this weapon Paraśu. Once Śiva was not invited for a Yāga conducted by Daksa. An angered Śiva threw his spike into the Yāgaśālā (sacrificial hall). The spike spoiled the Yāga and smashed

the hall and after that roamed about aimlessly for sometime and then turned towards Badariyāśrama where at that time Naranārānyaṇas were engaged in penance. The spike went straight to the heart of sage Nārāyaṇa. Nārāyaṇa made the defiant sound 'hum' (huṁkāra) and the spike turned away. Śiva felt angry for thus showing disrespect to his spike and he attacked the sage. At once Nararṣi plucked a grass and reciting a mantra threw it at Śiva. The grass became a Paraśu (axe) and it attacked Śiva. Śiva broke it into two. Then Nara-Nārāyaṇas bowed before him and worshipped him. There after the two pieces of the Paraśu remained with Śiva. It was one of these that Śiva gave to Paraśurāma. When Paraśurāma was returning happy and glorious with boons and weapons he got on his way a disciple named Akṛtavraaṇa. Guru and disciple lived in an *āśrama* and Paraśurāma became a noted Guru in *dhanurveda* (archery).

According to Purāṇas Paraśurāmā did not spend his life as an instructor in archery. There are statements, however, mentioning that Karṇa and Droṇa took instructions from him.

Pretending to be a Brahmin Karṇa commenced taking instructions in archery from Paraśurāma. When his education was complete Paraśurāma taught him Brahmāstra. One day tired after a long walk in the forests Paraśurāma took rest placing his head on the lap of Karṇa and soon fell asleep. At that time a beetle came and started sucking blood from the thigh of Karṇa. Karṇa remained still, bearing the pain, lest any Guru. Blood was oozing from his thighs and it slowly made the body of the Guru also wet. Paraśurāma woke up and the sight of the bleeding thigh and the calm demeanour of Karṇa raised doubts in him. He questioned Karṇa saying that no Brahmin could ever bear such a pain with such calmness and Karṇa had to tell the truth. Then Paraśurāma cursed him for deceit against his Guru saying that he would never be able to remember the Brahmāstra when the time to use it came.

There is a story behind Alarka, the beetle that bit Karṇa. This beetle was in his previous birth a demon named Daṁśa. Daṁśa once tried to molest the wife of the sage Bhṛgu. The Maharsi cursed him and made him into a beetle. On his request for mercy he said he would get release from the curse by Paraśurāma. So the beetle became the Rāksasa again and left the place. Karṇa took leave of Paraśurāma and went to Hastināpura.

Another famous disciple of Paraśurāma was Droṇa from Paraśurāma. After travelling throughout the world exterminating the Kṣatriya race Parśurāma gave all his wealth to Kaśyapa. On hearing that Paraśurāma was giving away all his riches as fights to Brahmins Droṇa rushed to Mahendraparavata to see Paraśurāma. By then Paraśurāma had distributed all his wealth excepting Dhanurveda. Paraśurāma called Droṇa to his side and said that only things remaiṇed with him, his body and Dhanurveda. Droṇa, he added, could take anyone of the two and then Droṇa took Dhanurveda from him. After that Paraśurāma went to Mahāraṇya for the sake of penance.

There are some apparent inconsistencies in the above stories: It is said Droṇa taught Dhanurveda to Karṇa. Droṇa was the last person to receive Dhanurveda from Paraśurāma because the latter, surrendering his Dhanurveda in entire, left for the forests for doing penance. Then, when did Karṇa learn Dhanurveda from Paraśurāma? Could it be before

Droṇa went to Paraśurāma? Then it must be accepted that Droṇa had not studied under Paraśurāma when he was teaching the Pāṇḍavas and Kauravas. He learnt it from somewhere before he became the preceptor of the Pāṇḍavas. Karṇa after studying under Droṇa for sometime went to Paraśurāma for higher studies and Droṇa approached Paraśurāma after Karṇa had left him.

The most important event of his life was the total extermination of the Kṣatriya race. The Purāṇic belief is that he went round the world eighteen times to massacre the Kṣatiryas.

In many places in the Purāṇas it is stated that Paraśurāma fought against the Kṣatiryas eighteen times. But in Chapter 29 of Aśvamedha Parva it is stated that Paraśurāma fought against the Kṣatiryas twenty-one times So it is to be surmised that Paraśurāma fought eighteen big battles and three minor ones.

There are some old stories to explain this revengeful enmity of Paraśurāma towards the Kṣatriyas.

(1) *Family enmity.* The Hehaya dynasty was the most powerful kingly race then. Paraśurāma was a descendant of Bhṛgu, a Brahmin sage. That is why he gets the name Bhṛgu, a Brahmin sage. That is why he gets the name Bhārgava also. The Bhārgavas were for generations the family preceptors of the Hehaya kings. Taking advantage of their supreme position in the royal palace the Bhārgavas accumulated great wealth at the cost of the royal riches. Gradually the Bhārgavas rose in prosperity in inverse proportion to the decline of the Hehaya wealth. It was at the time of Ṛcika, grandfather of Paraśurāma that they touched the rock-bottom of their wealth and they found funds lacking even for the day to day administration of the state. In despair they went and requested the Ṛcīkas to lend them some money. But they hid their money and refused to give them anything. The Kṣatriya kings got angry and killed the Brahmins. What stock was left of them went to the base of the Himālayas. The wife of Ṛcīka who was pregnant then kept the child in her womb for twelve years afraid to bring forth the child. After that the child came out breaking open the thigh (ūru) and so the child was called Aurva. Even at the time of his birth Aurva shone like a brilliant torch and not only that; the child cried aloud "Oh, wicked Kṣatriyas, I will kill every one of you. I heard from my mother's womb the din of the swords you raised to kill my ancestors. I will never wait for another moment to wreak vengeance on you."

The fire that emanated from the face of Aurva burnt even Devaloka, Kṣatriyas as a class came and prostrated before him. The *devas* came and requested him to abandon his anger and Aurva agreed. The *devas* picked up the fire sparks from Aurva's face and deposited them in the ocean. From those sparks put in the ocean was born Badavāgni alias Aurva.

(ii) *Curse of the sage.* From Aurva was born Jamadagni and from Jamadagni was born Paraśurāma. In the race of the Hehayas was born at that time a very valorous kings named Kārtavīryārjuna. Once Kārtavīryārjuna gave a dinner to Agnibhagavān. Agni began to devour all the mountains and forests in the world. The burning was so indiscriminate that it burnt the *āśrama* of a sage named Āpava also. The sage cursed Kārtavīryārjuna saying that the thousand hands of the latter would be cut off by Paraśurāma born in the family of Bhārgavas. From that day onwards the latent feud in him against the Bhārgavas was roused into action.

(iii) *Varuṇa's ridicule.* Kārtavīryārjuna who got a thousand hands by a boon from a sage named Dattātreya subdued all enemies of his status and not satisfied with that he went to the shores of the ocean and challenged Varuṇa for a fight. Varuṇa came before him and very modestly admitted that he was incapable of meeting the challenge thrown and suggested that perhaps Jamadagni's son, Paraśurāma might accept the challenge and give him a fight. Hearing this Kārtavīryārjuna turned towards the *āśrma* of Jamadagni on the shores of the Narmadā river.

(iv) *Causes of the war (immediate).* Kārtavīryārjuna went for hunting in the forests and feeling exhausted after some time went to the *āśrama* of Jamadagni with his retinue. Jamadagni received them well and with the help of the Kāmadhenu (wish-yielding cow) named Suśīlā, Jamadagni gave a sumptuous feast to the king and his followers. When after the meals were over they started to take leave of the sage, Candragupta, minister of Kārtavīryārjuna brought to the notice of the king the superior powers of the Kāmadhenu, Suśīlā. The king wanted to get the cow and asked Candragupta to tell the sage about it. Though the minister told Jamadagni about the royal desire the sage refused to part with the cow. Then the minister with the help of the other royal servants took the cow by force and the sage followed the cow weeping. On the way Candragupta beat Jamadagni to death and brought the cow to the presence of the king. The king was pleased and the royal hunting party returned to the palace happy.

Jamadagni's wife Reṇukā went in search of her husband and to her grief found him lying dead. Reṇukā wept beating her breast twenty-one times and by that time her son Para urāma came there and he declared that he would travel round the world twenty-one times, the number of times his mother beat her breast, to kill and exterminate the Kṣatriyas from this world. Then the dead body of Jamadagni was placed on a pyre and they were singing Viṣṇugītā before placing fire on the pyre when Śukramuni appeared there and brought Jamadagni to life by invoking the art of Mṛtasañjīvanī. By that time Suśīlā somehow escaped from the custody of the king and came there without the calf. Then Paraśurāma vowed that he would bring the calf soon and taking with him his disciple Akṛtavaraṇa he left for the city of Māhismatī the abode of Kārtavīryārjuna. There they fought a grim battle and after killing Kārtavīryārjuna and many of his followers brought back the calf. To atone for the sin of massacre Jamadagni advised his son to go and perform penance in Mahendragiri. Taking advantage of the absence of Paraśurāma from the *āśrama*, Śūrasena son of Kārtavīryārjuna, with his followers went to the *āśrama* of Jamadagni and chopped off his head. Paraśurāma returned from Mahendragiri at once and cremated the dead body of his father. Reṇukā, his mother, jumped into the funeral pyre and abandoned her life. From that moment onwards started Paraśurāma's fierce programme of mass massacre of the Kṣatriyas.

(v) *Victory march.* Paraśurāma's world-tour was confined to an all-Bhārata tour. The wars of Paraśurāma are not described in detail in the Purāṇas. They mention that Paraśurāma killed the kings of Cola, Cera and Pauṇḍra. To stop the birth to Kṣatriyas in future Paraśurāma destroyed even the embryo in the wombs of Kṣatariya women. Then the Bhārgava ancestors like Ṛcīka and others came to the sky and requested Paraśurāma to stop this slaughter. They said : "Oh son, Rāma, stop this slaughter. What good to you get by killing innocent Kṣatriyas? By the time Paraśurāma had made twenty one rounds around Bhārata killing the Kṣatriyas.

Samantapañcaka is Kurukṣetra itself where the great battle was conducted. This is a holy place and it was Paraśurāma who constructed it. He stored the blood of the Kṣatriyas he killed in the twenty one rounds of killing in five lakes in Samantapañcaka. He offered blood to the Manes in those lakes. The Manes led by Ṛcīka appeared before him and asked him to name any boon he wanted. Then Paraśurāma said, "Revered Manes, if you are pleased with me you must absolve me from sin of this mass massacre of the Kṣatriyas and declare the five lakes where I have stored their blood as holy." The Manes declared, "Let it be so." From the onwards the place became holy under the name Samantapañcaka. At the end of the Dvāparayuga and the beginning of Kaliyuga a great battle lasting for eighteen days took place at this holy between the Pāṇḍavas and the Kauravas.

To atone for the sin of slaughtering even innocent Kṣatriyas, Paraśurāma gave away all his riches as gifts to Brahmins. He invited all the Brahmins to Samantapañcaka and conducted a great Yāga there. The chief Ṛtvik (officiating priest) of the Yāga was the sage Kaśyapa and Paraśurāma gave all the lands he conquered till that time to Kaśyapa. Then a platform of gold ten yards long and nine yards wife was made and Kaśyapa was installed there and worshipped. After the worship was over according to the instructions from Kaśyapa the gold platform was cut into pieces and the gold pieces were offered to Brahmins.

When Kaśyapa got all the lands from Paraśurāma he said thus:—"Oh Rāma, you have given me all your land and it is not now proper for you to live in my soil. You can go to the south and live somewhere on the shores of the ocean there." Paraśurāma walked south and requested the ocean to give him some land to live. Varuṇa then asked him to throw a winnow into the ocean. There is a legend saying that it was a Paraśu and Paraśurāma threw. Paraśurāma threw the sieve (śūrpa) and the ocean gave way to land for a distance where the winnow fell from where he stood. This is the place Śūrpāraka now known as Kerala. (Śūrpa = Winnowing basket). After giving this land also to the Brahmins, Paraśurāma went and started doing penance at Mahendragiri.

Śrī Rāma and Lakṣmaṇa were returning to Ayodhyā from Mithilāpurī after the marriage alongwith the sage Vasiṣṭha through a deep forest when Paraśurāma blocked their way and addressing Śrī Rāma said thus, "Oh Rāma, son of Daśaratha, I heard that you broke during the marriage of Sītā the great Śaiva bow of the palace of Janaka. It was a Śaiva bow and I have now come here to test your prowess. I am giving you a Vaisṇava bow now. Can you string this bow?"

Vasiṣṭha tried his best to pacify Paraśurāma. But Paraśurāma without heeding it started describing the story and greatness of the Śaiva bow and the Vaiṣṇava bow. The Śrī Rāma took the bow from Paraśurāma and started to string it. The brilliance of Śrī Rāma dazzled him and he stood dumbfounded at his skill. Paraśurāma was immensely pleased and he blessed Śrī Rāma. After that he went again to Mahendragiri to perform penance.

This same story is told in Kamba Rāmāyaṇa with some slight changes :—Paraśurāma did not like Śrī Rāma breaking the bow of his Guru Śiva. So an angered Paraśurāma blocked the way of Śrī Rāma and challenged him to string and take aim with the mighty Vaiṣṇava blow he (Paraśurāma) was carrying with him then. Śrī Rāma with perfect ease took the bow, strung it, and taking the missile asked Paraśurāma to show the target. Paraśurāma was astonished and

was in a fix. The missile could destroy even the entire Universe. So Paraśurāma asked Rāma to aim at the accumulated tapobala (power accrued by penance) of his self and Rāma did so. Then Paraśurāma surrendered to Śrī Rāma the Vaiṣṇava bow and arrow and the Vaiṣṇava tejas (divine brilliance) in him. Paraśurāma after having carried out the purpose of his incarnation gave instructions to Śrī Rāma to continue the purpose of his incarnation and then after blessing Śrī Rāma went again to do penance at his holy *āśrama.*

This same story is told by the sage Lomaśa to the Pāndavas during their exile in the forests. This story is much different from the previous ones: "When the fame that Śrī Rāma was the best of kings spread far and wife Paraśurāma once went to see Śrī Rāma. Giving him the bow and arrow with which he had done the mass massacre of the Kṣtriyas he challenged him to string it and take aim. With a smile Śrī Rāma did so and then Paraśurāma said Rāma should draw the string up to his ears. Śrī Rāma got angry and then on the face, which became fierce, by his anger, Paraśurāma saw besides himself, Āditya-Vasu-Rudras, Sādhyas, Bālakhilyas, Devarsis, oceans, mountains, the Vedas and all such things of this universe. Śrī Rāma sent out his missile from the bow. The whole universe was thrown into chaos. Thunder and lightning rocked the world. Heavy rains flooded the whole land space. Burning stars and meteors fell to the ground. Paraśurāma then knew that Śrī Rāma was the incarnation of Mahāviṣṇu and he stood bowing before him. Ashamed of his defeat he took leave of Śrī Rāma and went to Mahendragiri. When he reached there he found he had lost all his brilliance. Then the manes appeared and advised him to go and bathe in the river Vadhūsarā. Accordingly Paraśurāma went and bathed in the river and regained his lost brilliance.

The Purāṇas describe two important occasions when Paraśurāma met Śrī Kṛṣṇa.

The first meeting was at the mountain of Gomanta. Once Śrī Kṛṣṇa and Balarāma with a view to enjoying the abundance of Nature went to the beautiful mountain of Gomanta and ascended to its top. On their way they met Paraśurāma engaged in penance there. They exchanged greetings and talked to each other for sometime. The Paraśurāma requested Śrī Kṛṣṇa to kill Śṛgālavāsudeva, King of Karvaīra on the base of that mountain. Śrī Kṛṣṇa promised to do so and left the place carrying with him the blessings of the sage.

The second meeting was when Kṛṣṇa was going to the court of the Kauravas as a messenger of the Pāṇḍavas. On his way Śwī Kṛṣṇa saw a company of sages coming and, alighting from his chariot Kṛṣṇa talked with them. Paraśurāma who was in that company then embraced Kṛṣṇa and said that he should give a true picture of the situation to the Kauravas when he was conducting his mission. The sages blessed Kṛṣṇa and wished Kṛṣṇa all success in his mission.

(i)Paraśurāma alongwith a few other sages was present at the Sabhāpraveśa of Dharmaputra.

(ii) Paraśurāma was present at the court of the Kauravas when Śrī Kṛṣṇa was speaking to Dhṛtarāṣṭra on behalf of the Pāṇḍavas. When the Kauravas did not reply the question put by Śrī Kṛṣṇa, Paraśurāma rose up to tell a story to illustrate the evils resulting from the arrogance of man. There was once a king called Dambhodbhava who was very arrogant because of his great strength. He wanted to diffuse his energy by fighting and laboured much to get good opponents and roamed about in search of fighters. One day the Brahmins directed him to

Naranārāyaṇas and accordingly Dambhodbhava went to their *āśrama* at Badarikā and challenged them for a fight. They refused to fight and yet the king showered arrows on them. Then the at him. They filled the sky as great missiles and the king begged to be pardoned and prostrated before the sages. They sent back the be fooled king to his palace.

(iii) Once a grim battle was waged between Paraśurāma and Bhīsma.

(iv) Paraśurāma sists in the court of Yama.

PARĪKṢIT I

A brilliant King of Candravaṁśa. He was the grandson of Arjuna and son of Abhimanyu.

Parīksit was the son born to Abhimanyu of Uttarā. This was a still-born child and it was Śrī Kṛṣṇa who gave it life. There is a story in Mahābhārata about his :

Uttarā, wife of Abhimanyu, was pregnant when the war between the Pāṇḍavas and Kauravas started at Kuruksetra. Aśvattāmā, son of Droṇa, entered the camp of the Pāṇḍavas at night and slew Dhṛsṭadyumna. He then sent the most fierce Brahmaśirāstra (missile of Brahmaśira) to exterminate the Pāṇḍavas. To face it and oppose it Arjuna also sent an equally fierce Brahmaśirāstra. The sight of two such powerful weapons opposing each other made all the sages anxious and they loved by Vyāsa entered the field and requested them to withdraw their missiles. It was in vain. The missile of Aśvattāmā went and struck the womb of Uttarā.

Once when the Pāṇḍavas after their exile were staying in the village of Upaplavya a Brahmin had predicted to Uttarā that at the fag end of the life of the Pāṇḍavas Uttarā would bear a son who would be tested even while in her womb and that the child should be named Parīksit. (Parīksa = test).

The child in the womb died when the missile struck it. Śrī Kṛṣṇa was greatly agitated by this wicked act of Aśvatthāmā and he said thus : "Oh Aśvatthāmā, the child now dead in its womb would surely come to life again. You will be called a sinner because of this infanticide. Because of this you will roam about on earth for three thousand years and during that time nobody would mingle with you . You will not get a seat anywhere. All diseases will find an abode in your body. But this infant would grow up into a king and rule the country for sixty years. He would become celebrated as the next Kururāja." (Sauptika Parva, Mahābhārata). When the Bhāratayuddha came to an end Dharmaputra performed and *aśvamedhayāga*. Many prominent persons including Śrī Kṛṣṇa assembled at Hastināpura for this purpose. Vidura received them all. At that time the were informed that Uttarā had delivered a stillborn child. Parīksit was born when the embryo was only six months old. Everybody assembled there was had and depressed when he heard this news. Śrī Kṛṣṇa went in and saw the dead infant. Uttarā wept bitterly and everybody asked Śrī Kṛṣṇa to give life to the infant somehow. Śrī Kṛṣṇa did so and the child was named Parīksit remembering the prophetic words of the Brāhmaṇa.

Parīksit married a princess named Mādravatī and got of her four sons named Janamejaya, Śrutasena, Ugrasena and Bhīmasena. (Chapter 3, 4, 5, Ādi Parva).

Parīksit was greatly interested in hunting. Once he went to a big forest with his large retinue to hunt. While hunting he followed a deer which the king had struck with his arrow and he separated from the rest and went a long way deep into the forest. It was midday and the king was tired. Then he saw a sage sitting there and the king went in and asked him about the deer.

The sage engrossed in his meditation did not hear that. The king mistook his silence to be arrogance and taking the dead body of a cobra lying nearby with the tip of his bow threw it round the neck of the sage and went his way. The sage did not know even that. The king returned to the palace after the hunting.

The sage had a son named Gavijāta (In many places the name Śṛṅgī is used for Gavijāta). He was playing with the sons of the other sages. One *munikumāra* (son of a sage) said, "Oh Gavijāta, your father is equal to Śiva. Both have a serpent round their necks. But there is only one difference. The serpent round your father's neck is a dead one." Gavijāta was greatly disturbed by this jeer and he immediately went to the *āśrama* to make enquiries. When he knew that an unknown person had done that foul deed he took water in his hand and said "Whoever be that person who put this dead snake round the neck of my father will die being bitten by the fierce cobra Taksaka within seven days." Only after pronouncing this horrible curse did he find out that the perpetrator of the crime was none other than the most noble and charitable king, Parīksit. Gavijāta repented greatly and immediately sent word to the king about his curse through Gauramukha, a *munikumāra*. The king was a bit frightened first but then he started thinking about the way to escape from the curse.

As soon as the messenger Gauramukha departed from the palace Parīksit called the ministers to his side and conferred with them to find a way to escape from the cobra Taksaka. They built a building on a huge pillar and gave all protections to the building. Brahmins well-versed in all the mantras and Visavaidyas (physicians in the treatment of snakepoisoning) of fame were asked to sit around the pillar and the place was well-guarded. The king sat in a room tightly closed. Six days went by. On the seventh day the celebrated Visavaidya Ka yapamaharṣi was on his way to the palace at the summons of the king. Taksaka was also on his way to the palace in the guise of a Brahmin. They met on the way and though Kaśyapa did not know him first Taksaka introduced himself when he knew that Kaśyapa was going to the palace to treat the king if anything happened. He said "Oh Kaśyapa, I am taksaka and none of your writes would be able of fight against the effects of my poison. If you want to know it we shall make a trial." Saying so Taksaka went and bit a big banyan tree standing nearby and lo! The whole tree was burnt to ashes by the strength of the poison. Kaśyapa smilingly recited the Visahāri mantra and sprinkled some water on the ashes and lo! the tree stood in its place again with not a single mutilation anywhere. Taksaka was astounded. He then bribed Kaśyapa. He said he would give him more than what could be expected of the king and requested him to return home. Kaśyapa returned and Taksaka went to the palace.

Taksaka went and inspected the palace of Parīksit. There was no way to step in and Taksaka was astonished at the perfect protection given to the King Taksaka called all his relatives to his side and asked them to go to the king in the guise of Brahmins carrying several kinds of fruits as presents Taksaka crept inside a beautiful fruit in the shape of a worm and was carried alongwith the fruits taken to the king. The servants of the king took the fruits brought by the Brahmins to the king and the king struck by the size and beauty of a fruit among them took it and cut it open. He was a worm inside red in colour with two black spots as eyes. The king took it in his hand and at that instant it changed into Taksaka and bit the king. After that it rose up into the air and disappeared. (2nd Skandha, Devī Bhāgavata).

Many researches have been made to fix period of the reign of Parīksit.

"Saptarṣayo maghāyuktāḥ
Kale Pāriksite sbhavan //

(Chapter 271, Matsay Purāṇa),

"Te tu Pāriksite kāle
Maghāsvāsan dvijottamāh"

(Chpater 24, Aṁśa 4, Viṣṇu Purāṇa)

Following these statements in the Purāṇas, astronomers and astrologers searched for the year or years in which the Saptarsi maṇdala (the constellation of a group of seven stars) and the month of māgha came into the same zodiac. It came in B.C. 3077 and then in B.C. 477. This would again occur in 2223 A.D. Parīksit, according to other facts, also must have lived in B.C. 3077.

Pāṇḍavas went for their *mahāprasthāna* after entrusting the administration to the care of Parīksit. The Mahābhārata battle was fought in the year 3138 B.C. Dharmaputra ruled for 36 years and so Parīksit must have taken charge of the administration in 3102 B.C. Parīksit ruled for 60 years and his son Janamejaya became king in 3042 B.C. It was this Janmejaya who conducted the famous Sarpasatra.

Parīksit did not enter heaven as soon as he died. So Janamejaya at the advice of Nārada conducted a *yāga* called Ambāyāga for the salvation of the spirit of his father. It was during the *navarāti* period that this was done. Many eminent sages took part in the ceremony. All were received well and given gifts in plenty. He made pure Brahmins read the Devībhāgavata with devotion in the presence of the deity to please Jagadambikā (mother goddess), queen of all queens (Rājarāje varī). When it was over, divine brilliance like burning fire was visible in the sky and Nārada appeared before Janamejaya and said "Oh Janamejaya, King of kings, your father was lying bound by the shackles of his life on earth. But today he acquired a divine from and wearing divine apparels and ornaments went to the divine seat of Devī in a sacred Vimāna from Indrapura while Indra, devas and the celestial maidens stood praising him (Skandha 12, Devī Bhāgavata).

(i) Parīksit ruled the country for sixty years, with all virtues and goodness. (Chapter 49, Ādi Parva).

(ii) After the great battle, one day at the request of a few, Vyāsa by his yogic powers arrayed all the dead great ones of the Pāṇḍava-Kaurava company. Parīksit was also called then to the Gaṅgā where it was arranged and Janamejaya who was present to witness the show then gave an Avabhṛtasnāna (ablution after a sacrifice) to his father. Parīksit disappeared after that. (Chapter 35, Āśramavāsika Parva).

(iii) The synonyms of Parīksit are (1) Abhimanyusuta (2) Bhārataśresṭha (3) Kirīṭitanayātmaja (4) Kuruśresṭha (5) Kurunandana (6) Kururāja (7) Kuruvardhana (8) Pāṇḍaveya.

PARĪKSIT II

There is a story about another Parīksit belonging to the Ikṣvāku dynasty of kings in chapter 192 of Vana Parva.

Once this Parīksit went after a deer while hunting in a forest and he traversed a long distance following it. On the way he felt tired by hunger and thirst. He saw a green grove and a river running still by its side, then. The king entered the waters of the river with his horse and after quenching the thirst of the horse and drinking some water to quench his own thirst, he bound the horse to a nearby tree and lay on the shores to take rest. Then he heard from somewhere a melodious song. The king raised his head and enjoying the music, waited to see the origin of it. Then a beautiful damsel appeared before him and the king talked with her and their conversation ended in the king requesting her to be his wife. The beautiful maiden consented on one condition that she should not be made to touch water. The king agreed and by that time the king's followers came and the king took her to his palace in a decorated palanquin followed by this retinue. The king took her to a secret chamber an stayed with her allowing nobody to enter the room. The chief minister came to the palace and enquired what was happening there and the maidens attending on the queen said that it was strange that no water was allowed inside the room. Then the minister arranged a garden with beautiful flowers and fruits with no water anywhere an a pond in the middle in which water was not visible from outside. He then went to the king and told him of his arrangement and the king took his wife into the garden and started having amorous sport with her there. After sometime they reached the pond; water was not visible and so they entered the pond. The moment they entered the pond they touched water and the queen disappeared in the water. The king asked the water of the pond to be emptied and then he saw a frog sitting at the bottom. The king accused the frog of having eaten the maiden and he started killing all the frogs of his state. The frogs became frightened and they went to their king and complained. The frog king in the garb of a mahárṣi went and requested the king to stop this massacre of frogs but the king refused to yield saying that a frog had eaten his wife. Hearing that, the sage was shocked and revealing his identity said "Oh king, be pleased with me; I am Āyus, the king of the frogs. Your wife was my daughter. She is called Suśobhanā and she is an obstinate bad-natured girl. Even from times of old she has cheated many kings like this."

Hearing this the king pleaded to the frog-king to give him back Suśobhanā. He gave Suśobhanā to Parīksit. But he cursed his daughter that she would bear misbehaving children because of her cheating many kings before. Āyus disappeared then. Parīksit begot of Suśobhanā three princes named Śala, Bala and Dala. When Śala grew up Parīksit crowned him as king and left for the forests for doing penance. (Chapter 192, Vana Parva).

PARVATA

A sage who was the nephew of Nārada.

Descending in order from Viṣṇu—Brahmā—Marīci—Paurṇamāsa—Parvata.

Prajāpati Marīci got of his wife Sambhūti a son named Paurṇamāsa. Paurṇamāsa got two sons Virajas and Parvats. Parvata's mother was the sister of Nārada. (Chapter 10, Aṁśa 1, Viṣṇu Purāṇa).

These two sages lived for a long time as inseparable friends. Once they travelled on earth in the form of human beings. They decided that each should speak out what he felt without reserve and if anybody broke the arrangement the other had the right to curse him.

During their travels they reached the palace of a King called Sṛñjaya (Sañjaya) and they stayed there as his guests for a long time. Damayantī (Madayantī) daughter of the King served them both and Nārada fell in love with her. Nārada hid this fact from Parvata and within a few days Parvata came to know it and he according to the agreement cursed Nārada to take the form of a monkey. Nārada gave a counter curse disabling Parvata from attaining Svarga. Both separated from there and after sometime both lost their bitterness against each other. Parvata met Nārada in his monkey form in a forest. Both were sorry for their curses then and each withdrew his curse and Nārada got his original form. He married Damayantī and started living together and Parvata went to Svarga. (Chapter 30, Śanti Parva).

(i) Parvatamuni was a member of the assembly of sages at the Sarpasatra of Janamejaya.
(ii) Nārada and Parvata were present for the Draupadī svayaṁvara (marriage of Draupadī).
(iii) Parvata and Nārada were members of the court of Yudhisṭhira.
(iv) This uncle-nephew combination was present in Indrasabhā also.
(v) They were members of Kuberasabhā also.
(vi) When the Pāṇḍavas were living in Kāmyakavana, Parvata went there and advised them to conduct a pilgrimage.
(vii) Parvata showed the Pāṇḍavas daylight at night one day when the great battle was going on.
(viii) Parvata swore that he was not a party to the theft of the lotus of Agastya.

PĀRVATĪ

Wife of Śiva.

Pārvatī is known under different names and worshipped in different forms. Amarakośa (Sanskrit lexicon) gives the following synonyms for Pārvatī :

Umā, Kātyāyanī, Gaurī, Kālī, Haimavatī, Īśvarī, Śivā, Bhavānī, Rudrāṇī, Śarvāṇī, Sarvamaṅgalā, Aparṇā, Durgā, Mṛḍānī, Caṇḍikā, Ambikā, Āryā, Dākṣāyaṇī, Girijā, Menakātmajā, Cāmuṇḍā, Karṇamoṭī, Carccikā, Bhairavī.

Some of these names refer to the various dispositions of Pārvatī, while a few are the names in the various incarnations of Pārvatī. The origin of Pārvatī and her other prominent births are given below:

Śiva was born Brahmā. To make Śiva active, Satī, an aspect of Mahāmāyā, was born as the daughter of Daksa, one of the Prajāpatis. The 9th Skandha of Devī Bhāgavata gives the following story about the incarnation of Satī :

While Brahmā was engaged in creation a few *daityas* named Hālāhalas were born. They were very valiant and ferocious and they did penance to propitiate Brahmā was engaged in creation a few *daityas* named Hālāhalas were born. They were very valiant and ferocious and they did penance to propitiate Brahmā and after obtaining boons from him conquered the three worlds and asserted their supremacy in all the three worlds. They defied the Trimūrtis (trio of Brahmā. Viṣṇu and Śiva). Śiva and Viṣṇu in despair went to war against them. The war continued for sixty thousand years and both the *daityas* and Devas were exhausted. Viṣṇu and Śiva refused to tend to their duties. Brahmā understood the situation and taking into his hands the work of Śiva and Viṣṇu also and calling his sons, Sanaka and others to his side said "Oh

sons, Śiva and Viṣṇu are incapable of doing their work now, I have therefore, taken on myself the charge of their duties also and hence I do not find time to do penance. You must therefore, do penance to propitiate Mahāmāyā. Let her be pleased and when she incarnates in this universe the world will be happy."

As soon as they heard this the Prajāpatis headed by Dakṣa went to the forests on the side of the Himālayas. They started doing penance reciting the mantra of Māyābīja. The penance lasted for a hundred thousand years and then the goddess was pleased. She graciously appeared before them with three eyes and four hands bearing pāśa, aṅkuśa, vara and abhīti. Dakṣa and others praised her and she granted them boons. She did also promise to be born as the daughter of Daksa. Dakṣa and others returned happy.

Mahāmāyā incarnated as Satī in the house of Daksa. Satī blossomed into a beautiful maiden and all the Prajāpatis join together and made Śiva marry her. The bridge and bridegroom lived in the bride's house.

At that time the sage Durvāsas worshipped Jagadambikā seated at Jāmbūnada meditating on her and reciting the *māyābīja* mantra. The devī was immensely pleased and appearing before him gave him the divine garland lying round her neck. The garland was highly perfumed. Honey flowed from it always. Wearing that garland the sage travelled through air and reached the palace of Dakṣa, father of Satī, and gave that garland to him. Dakṣa received it with great delight and took i to his bedroom and placed it there. That night Dakṣa inhlaed the perfume of the divine garland and enjoyed an amorous sport with his wife. This act made the garland impure and the latent curse in it made Dakṣa hate his daughter Satī and her husband Śiva. After that Dakṣa conducted a Yāga and insulted Śiva by not inviting either him or his wife. Satī, however, attended the Yāga uninvited and she was insulted. Unable to bear the insult Satī leapt into the fire and committed suicide. From that day onwards Śiva roamed about in the world crying "Satī, Satī."

During that time a son named Vajrāṅga was born to Kaśyapa of his wife Diti. This virtuous *asura* practised austerities for a thousand years and when he opened his eyes after his long penance he did not see his wife. Vajrāṅga started in search of her collecting fruits and roots for his food on the way. Then he came across for his food on the way. Then he came across her standing underneath a tree weeping and she said : "All the time you were doing penance, Indra was teasing me. I was living without food on the banks of the river keeping a vow of silence. Indra came there in the form of a monkey and threw away all my articles used for worship. Then he came in the form of a lion and frightened me. Then again he came in the form of a serpent and bit me. Oh lord, am I, your wife, an orphan?" Vajrāṅga got angry and decided to do penance again to find a remedy for this unjust act of Indra. Then Brahmā coming to know of the fierce decision of Vajrāṅga appeared before him and said "Why do you go in for a penance again? Ask me what you want and I shall grant you." Vajrāṅga "Oh Lord, I did penance all these thousand years to get rid of the demoniac disposition of mine. But when I was engaged in meditation Indra tormented my virtuous wife very much without any reason. If you will bless me I must get a son named Tāraka to kill all the *devas* including Indra." Brahmā granted the boon.

Vajrāṅgī became pregnant and after twelve months was born a son to her named

Tārakāsura. Tāraka did severe penance sitting in the midst of Pañcāgni (five fires) for a long time and Brahmā was pleased and appeared before him. Tāraka then said : "If I were to die I must die at the hands of a seven-day-old babe. You must grant me a boon like that" Brahmā granted the boon. Tāraka became arrogant with that boon and joined hands with such fierce demons as Prasena, Jambha and Kālanemi to create havoc in the three worlds of Svarga Bhūmi and Pātāla. They blessed the wicked and killed the virtuous. It was the time when Śiva was sadly roaming about in search of his lost wife Satī.

All the *devas* headed by Indra went and complained to Brahmā. Brahmā said: "After all, this calamity is not without remedy. There is an escape from the boon I have given him. Tārakāsura himself has allowed him to be killed by a sevenday-old babe. If there should be such a babe it should be from the virility of Śiva. Tārakāsura thinks that since Śiva is observing Brahmacarya after the death of Satī there is no chance of babe being born to him. That was why he was prepared to allow that clause in that boon. I shall therefore suggest a plan. Satī herself should be born as the daughter of Himavān and Menā in the name of Kālī. Kālī should do great penance and break the vow of celibacy of Śiva. If Śiva accepts her as his wife and a child is born to them we are saved."

Śiva was all this time spending his time thinking of Satī. Once during this time Śiva bathed in the river Kālindī and then the waters of the river Kālindī became back and the waters remained black ever since that.

Indra and others on their return from Brahmā went to Bṛhaspati to think about further procedure in the matter. Bṛhaspati said: "No obstacle would ever come to any act of the *devas.* Himavān was doing penance for a long time to obtain a child and by the grace of Śiva, Satī has already been born as the daughter of Himavān. (Skanda Purāṇa in its Sambhava Kāṇḍa states thus about the birth of Satī as Pārvatī. "Satī before jumping into the fire meditated on Śiva and prayed that she should be born in her next birth as his wife. Śiva granted that request. It was at that time that Himavān alongwith his wife Menā went to the vicinity of Amṛtsaras and started doing penance to get a child. One day when Himavān and his wife bathing in the saras they saw a gem of a girl in the waters and they took it. Then they found the child with four hands and all other emblems of goddess on her. They praised her with verses from Vedas and soon the divine emblems faded away and Himavān gave the child to his wife.") Brahmā never wanted Tāraka to know that the child was an incarnation of Devī and so he made the babe back by sending Niśā to do so. Niśā entered the womb of the pregnant Menā while she was like a sapphire idol. Himavān was surprised to see the child. The child will do severe penance and obtain Śiva as her husband. Śiva and Satī will never be separated in any of their births. Oh Indra now go and try to get Śiva interested in a married life."

Himavān and Menā had three daughters and a son. The *devas* were watching who among the three—Rāgiṇī, Kuṭilā and Kālī—would become the consort of Śiva. All the three were interested in penance. The *devas* took Rāgiṇī to Brahmaloka and showed her to Brahmā and the latter declared that Rāgiṇī was incapable of bearing the virility of Śiva. Rāgiṇī got angry and Brahmā cursed her and made her into Sandhyārāga and she took place in the sky. Then the *devas* took Kuṭilā to Brahmā and the latter said that she was also incapable of being a mate of Śiva. Kutiilā also got angry and Brahmā made her into a river and kept her in Brahmaloka.

Menā was greatly distressed at the loss of her two daughters and so she advised Kālī, her third daughter to go home, discontinuing the penance. She at first said Umā (Mā = do not) and so she got the name of Umā She was the daughter of a Parvata (Himavān is a parvata (mountain) and so she got the name Pārvatī (mountain-girl) also. Kālī later went home. After sometime the natural inclination in her led her to start a severe penance again.

The young Kālī, who was only a small girl then, accompanied by two of her girl companions went to the shores of a river deep in the forests and started practising austerities. In summer she would sit in the midst of Pañcāgni (five fires) and in the any season she would sit in water and do penance. The penance lasted for a thousand years.

Śiva who was roaming about in search of Satī went once to the palace of Himavān. Śiva agreed to stay therefor sometime at the persistent request of Himavān. During his stay there Śiva understood that one of the daughters of his host was doing penance meditating on Śaṅkara. Curious to know more about her, Śiva one day went to the Āśrama of Kālī. Kālī saw Śiva and she stood up bowing before him. Śiva was pleased with her. But before Kālī could another look at Śiva, he vanished from there.

Kālī was disappointed and continued her penance again. Years went by and one day there came to her *āśrama* a Vaṭu (a Brahmin brahmacārī). Kālī and her companions stood up and worshipped the Vaṭu who looked brilliant with ashes on his body and wearing rudrākṣa and aksamālā (berry of a tree and rosary made of it) and carrying in his hand a daṇḍa (stick) and a Kamaṇḍalu (water pot). After formal introduction the Vaṭu asked Kālī the purpose of her penance and Kālī told him all about it. Then the Vaṭu asked her in tones of surprise why such a beautiful girl like herself born to be the wife of a king, should go after a crudely dressed aged man like Śiva who goes on the back of a bullock always. Pārvatī resented the statement of the Vaṭu and got angry with him. Then Śiva appeared before her in his real form and married Pārvatī (Kālī alias Umā) in the presence of *devas* and *maharsis.*

Śiva and Pārvatī spent their honeymoon travelling throughout the world. Years went by like that. One day Śiva in a spirit of sport called Pārvatī 'Kālī, Kālī', Kālī meant black one and Pārvatī was as black as sapphire. Pārvatī misunderstood Śiva addressing her thus two times and thought, perhaps, Śiva did not like her black body and trembling with grief said "If a wound is made by an arrow it will heal in due course; if the top of a tree is chopped off it will again blossom when the season comes; but the wound in the minds of others by harsh words is never healed. It was not my fault that I was born black and I would never again come near you with this black body. I am going." Saying thus with a firm determination, she rose up into the air and travelling for some time reached a big forest. She created by her reciting the smaraṇamantra four attendants for her named Somaprabhā, Jayā, Vijayā and Jayantī and started doing penance there. She practised severe austerities standing on one foot for a hundred years and then Brahmā appeared before her and sought the reason why Pārvatī, wife of Parameśvara should do such severe penance and then she narrated to him all that had happened. Brahmā after hearing her story told her thus:—"Virtuous woman, from today onwards, your black complexion would change into one of the hue of a lotus petal. Because of that 'gaura' hue you would be called 'Gaurī'." By the time Brahmā finished blessing her the colour changed into the one described by Brahmā.

When Devī became Gaurī her superficial skin peeled off and dropped down, it is said.

At that time there were two great demons called Rambha and Karambha. They had no sons and they started severe penance. Karambha was doing penance standing in deep waters and a crocodile swallowed him. The crocodile was none other than Indra. Rambha did penance standing in the midst of fire and finding no result even after a long time decided to sacrifice himself into the fire. Agnideva then appeared before him and blessed him thus : "Oh Rambha, you will get a mighty son of the woman you love." Rambha stopped his penance and returned home with the boon. On the way he saw a beautiful she-buffalo and passion rose in him and he made contacts with the buffalo. The buffalo became pregnant and in due course delivered a child which later on became the notorious Mahisāsura's mother and it attacked Rambha and gored him to death. The Yaksas burnt his dead body in a funeral pyre and the she buffalo jumped into the pyre and abandoned her life. From that pyre there arose then another demon and he was the notorious Raktabīja. Mahisāsura became the king of demons and Raktabīja, Caṇḍa and Muṇḍa became his ministers. They attacked the *devas* and drove them to exhaustion. The devas took refuge in Brahmā to think of a plan to kill those *asuras*. Viṣṇu, and Śiva took part in the conference. Viṣṇu the eternal, got angry alongwith Śiva and became fierce like the fire of death. Brahmā and the *devas* also became angry and from the face of everyone a brilliance emanated and all these brilliance joined together and reached the holy āśrama of Kātyāyana and that eminent sage also sent out a brilliance. The ascetic brilliance joined with the divine brilliance and the combined brilliance shone like a thousand suns. Then this superior brilliance entered the peeled-off skin of Kālī to produce the fierce and divine form of a goddess named Kātyāyanī. Each limb of the new form was made up of the brilliance from a particular god as follows : From the brilliance of Mahendra was formed the face; from Agni, the eyes; from Yama, the hair; from Viṣṇu, the eighteen hands; from Indra, the central parts; from Varuṇa, the hip and the thighs ; from Brahmā, the feet ; from Sūrya, the toes; from Prajāpati, the teeth; from Vasus, the fingers of the hands; from Yakṣa, the nose; from Vāyu the ears and from the ascetic brilliance, the erotic eyebrows. Thus Kātyāyanī shone in the world with a figure formed with distinctive perfection.

All the gods and *devas* presented Kātyānī with gifts:—Śiva gave her a trident (triśūla); Viṣṇu a Discus; Varuṇa, a conch; Agni, a javelin; Vāyu, a bow; Sūrya, a never-empty quiver; Indra, Vajraghaṇtā; Yama, a daṇḍa (stick); Vaiśravaṇa, a mace; Brahmā, a rosary garland; Kāla, sword and shield; Candra, Cāmara (white brush-like fan) and a pearl necklace; Ocean a garland; Himavān, a lion; Viśvakarmā, a moondisced Cūḍāmaṇi, earrings and a dagger; the King of Gandharvas, a silver-plated drinking cup; the king of Nāgas, a nāgahāra; and the Ṛtus (seasons), never fading flowers. The three-eyed Kātyāyanī on getting all these was highly pleased and made a roaring sound. Devī, thus worshipped and adored by all, mounted on the lion and went to the topmost peak of the Vindhyas. Indra and Agni went and served Kātyāyanī thus living there. Vindhya called Devī, Kauśikī and Agastya called her Durgā.

Mahisāsura once went to the Vindhyas after conquering all the three worlds. He was accompanied by his ministers, Raktabīja, Caṇḍa, Muṇḍa, Ciksura and Naraka. They met there the goddess Kātyāyanī. Mahisāsura fell in love with the beautiful and well figured Kātyāyanī and he sent Dundubi as messenger to the goddess to make her know his desire. Dundubi approached Kātyāyanī and told her to become the wife of Mahisa, the emperor of all the three

worlds. Devī replied that she would accept as her husband one who defeated her and that was the custom also in her caste. Mahisāsura with a huge army and heavy equipments went to war with her. But Kātyāyanī entered the field alone mounted on her lion and the *devas* watching her enter the battlefield without wearing even an armour were shocked. Devī went forward reciting the mantra of Viṣṇupañcākṣara given to her by Śiva and lakhs and lakhs of demons were killed by the adroit sword-swinging and the dinning roar of Kātyāyanī. Mahiṣa and his ministers surrounded her and Devī stepping down from the lion started to dance wielding her sword . Swinging her sword to the rhythm of her dance-steps Devī picked up the leading demons one by one and killed them. Seeing that, Mahisāsura approached her, burning with rage like the pralayāgni. All the attendants of Devī fled. Those who remained were trampled to death by Mahisāsura. Mahisa became an elephant and Devī cut off its trunk. The elephant became a buffalo then. Devī sent a spike and it broke. Even Devī's Discus, granted to her by Viṣṇu was blunted when it hit the rock-like body of Mahisāsura. Varuṇapāśa, Yamadaṇḍa and Indravajra were all alike fruitless against the mighty Mahisāsura. Angered Devī jumped on the buffalo form of the demon and drove it to exhaustion and when at last its power of resistance had failed, Devī plunged her spear into the ears of the buffalo and the demon fell dead.

Śiva and Pārvatī went about enjoying amorous sports in the forests. Śiva turned himself into a tusker and Pārvatī became a she-elephant then. Gaṇapati was born as a result of that sport. Śiva became a monkey and Pārvatī became his mate and Hanūmān was born as a result of that sport.

This happened when Rāma and Lakṣmaṇa alongwith Sītā were in the forests. One day Sītā went to the Godāvarī river nearby to bring water to the Āśrama and she stayed for some time watching two swans playing in the midst of lotuses in the lake there. Hearing a sound she looked into the river and saw Śrī Rāma bathing there. She was surprised. When she left the *āśrama* Rāma was sitting there. At the same time another thing happened in the *āśrama*. Śrī Rāma found Sītā coming to him and when he arose to receive her the figure disappeared. Then Śrī Rāma found bathing by Sītādevī also disappeared. When an astonished Sītā reached the *āśrama* she found an equally astonished Śrī Rāma sitting there. The then told each other their experience and Śrī Rāma on meditation understood that in the guise of Rāma and Sītā Śiva and Pārvatī had come from Kailāsa to know about the welfare of the princes in exile.

(i) Pārvatī shines in the court of Brahmā.

(ii) When the Pāṇḍavas were in exile Pārvatī guarded Arjuna always.

(iii) Once Pārvatī appeared in person and blessed Dharmaputra.

(iv) Once Śrī Kṛṣṇa pleased Pārvatī and she granted Kṛṣṇa boons. The first was that he would have sixteen thousand wives. The next was a beautiful form for Kṛṣṇa and the next was love of his relatives. Another boon was that Kṛṣṇa would have the prosperity to be able to give food for seven thousand travellers daily.

(v) It was because of a curse of Pārvatī that *devas* do not get sons by their own wives. There is the following story behind that.
Śiva and Pārvatī went to the Himālayas after their marriage and started living there. Śiva and Pārvatī were so much engrossed in their amorous sport that they were oblivious of the happenings outside. After a long time when their sport continued without a break

the *devas* went in and informed Śiva that the whole universe was trembling by their sport and if Śiva produced a son the world would be incapable of bearing it and so he should withdraw from the act of producing a child. Śiva agreed and drew his virile strength upwards. Pārvatī did not like that and she cursed the *devas* that they would never have sons of their own wives.

(vi) Pārvatī once taught Gaṅgādevī the duties of women.

(vii) Pārvatī resides in the mount of Muñjavān in Kailāsa with Paramaśiva. There is a mount called Muñjavān in the Himālayas. Bhagavān Umāpat (Śiva) shines there on treetops, underneath the trees, on the mounts and in caves.

(viii) The Mahābhārata uses the following synonyms for Pārvatī : Ambikā, Āryā, Umā, Bhīmā, Śailaputrī, Sailarājasutā, Śākambharī, Śarvāṇī, Deveśī, Devī, Durgā, Gaurī, Girisutā, Girirājātmajā, Kālī, Mahābhīmā, Mahādevī, Mahākālī, Maheśvarī, Parvatarājakanyā, Rudrāṇī, Rudrapatnī and Tribhuvane varī.

The installation of the goddess Pārvatī in temples is done with the following sacred rites.

An inner temple should be constructed and the idol of Devī should be installed there. Before that, on the bed of the platform bearing the idol, amulets with spiritual inscriptions on them should be deposited there just as in the case of the installation of Maheśvara. Then Parāśakti should be consecrated there with recitals of mantras followed by the deposition of Pañcarat as meditating on Piṇḍikā. Then the idol of Devī should be fixed on the platform. After the Kriyāśakti should be consecrated on the platform and Jñānaśakti on the idol. Finally Ambikā named Śivā should be invoked with the mantras as ordained in the scriptures.

The different zones like the east and the west and the guards of the Universe like Indra should also be worshipped. (Chapter 98, Agni Purāṇa; Sarga 36, Bāla Kāṇda, Vālmīki Rāmāyaṇa; Chapter 51 and 53, Vāmana Purāṇa; 7th Skandha, Devī Bhāgavata; 4th Skandha, Bhāgavata; Chapter 43, Brahmāṇḍa Purāṇa; Araṇya Kāṇḍa, Uttara Rāmāyaṇa, Kamba Rāmāyaṇa; Chapter 121, Padma Purāṇa; Chapter 186, Ādi Parva; Chapter 37, Vana Parva, Chapter 6, Virāṭa Parva; Chapter 23, Bhīsma Parva; Chapter 202, Droṇa Parva; Chapter 283, Śānti Parva; Chapters 15, 84, 140 and 146, Anuśāsana Parva; and Chapter 8, Aśvamedha Parva).

PĀTĀLA

The last of the seven regions or worlds under the earth said to be peopled by Nāgas. The seven regions one below the other are (1) Atala (2) Vitala (3) Sutala (4) Talātala (5) Rasātala (6) Mahātala and (7) Pātāla. In all these regions there are beautiful cities and buildings built by Maya, the great architect. The *daityas, dānavas* and *nāgas* live in these regions.

Pātāla is seventy thousand yojanas high each division being ten thousand yojanas high. The earth in these regions is of different hue like white, black, red and yellow. It is filled with rubbles, black granite and gold. Once Nārada on his return to Svarga from Pātāla said the Pātāla was more beautiful than Svarga. The ornaments worn by Nāgas are profusely studded with shining diamonds. Daytime is lighted by the Sun and the night by the Moon. There is neither heat nor cold there and the happy nāgas living contentedly do not feel the passage of time.

Under the Pātāla is Ādiśesa, a tāmasic from of Mahāviṣṇu, known to the Siddhas as Ananta.

He has a thousand heads and Svastika as his badge. Holding in one hand a plough and in the other a wooden pestle he sits worshipped of the world the Saṅkarsaṇamūrti, Rudra, is born from the face of Ādiśesa shining brightly like poisonous fire and it consumes all the three worlds. Ādiśesa worshipped by all gods bears this earth on his head like a crown and sits in Pātāla. When Ananta yawns this world begins to quake alongwith its oceans, rivers and forests. Nobody has seen an end of his qualities and that is why he is known as Ananata (no end). It was by worshipping this Ananta that the ancient sage Garga learned the truth about the results of Nimittaśāstra (predictions by omens) a division of Jyotiṣaśāstra.

The distinguishing characteristics of each of the seven divisions of Pātāla are given below :

(1) *Atala.* The first region of Pātāla. Here lives Bala, the celebrated son of Maya. He has created ninety-six kinds of magical arts capable of giving everything one desires. Those interested in magic are even now using some of these. When Bala yawns three kinds of women will come out of his mouth. Puṁścalīs (harlots), Svairiṇīs (adulteresses) and Kāminīs (lustful maidens). These women have a charm called Hāṭaka to tempt all who enter Atala. This hāṭaka is a rasāyana which will excite sexual passion in men so that the women can enjoy a sexual life with them for a prolonged period. These women after enticing the men would live with them enjoying a life of bliss produced by bewitching side glances, charming smiles, erotic embraces and exciting amorous talks. The men who live with them will be in such a state of bliss that they would say with pride "I am perfect, I am god. I am one with the might of ten thousand elephants."

(2) *Vitala.* This is the abode of Hāṭakeśvara who is none other than Paramaśiva. This god accompanied by Bhavānīdevī and surrounded by prmathagaṇas (prominent demigods who attend on him) and worshipped by *devas*, presides over this place increasing the prajās created by Brahmā. The semen virile of Pārvatī-Parameśvaras flows there as the river Hātakī. The gold named Hāṭaka is what is vomited by the wind-blown Agni after drinking the rasa of that river. The wives of *daityas* wear ornaments made of this gold.

(3) *Sutala.* This is the abode of Mahābali. Here lives Mahābali meditating on Mahāviṣṇu with more glory and grandeur than Indra. To please Indra, Mahāviṣṇu once went to Mahābali on earth and by deceit took all his possessions and binding him with Varuṇapāśa pushed him to Sutala through a hole made on earth. Later Mahāviṣṇu felt he did a wrong in thus sending away Mahābali from earth by deceit and to remedy the sin committed he even now acts as a gatekeeper to Mahābali in Sutala. Once Rāvaṇa went to Sutala to attack Mahābali and then Mahāviṣṇu keeping watch over the palace-gate in the form of Vāmana gave Rāvaṇa a kick and sent him back.

(4) *Talātala.* This is the place where Maya lives. This Maya is a mighty magician among demons. After the Tripuradahana (burning the three demons to death) Śiva blessed Maya and the latter is living as Tripurādhipati (chief of Tripura) in Talātala. Maya is the preceptor of all demon-magicians and many fierce looking demons worship him always.

(5) *Mahātala.* This is the abode of Kādraveyas. They got the name because they are all children of Kadrū, the cobra. All these cobras are fierce-looking multi headed ill-tempered ones. The prominent ones among them are Kuhaka, Takṣaka, Susena and Kāliya. All these are long

lean serpents possessing big hoods and great strength. These bad-tempered cobras live with their family terribly afraid of Garuḍa.

(6) *Rasātala*. This is the residence of the notorious Nivātakavaca-Kālakeyas. They were enemies of the *devas* and they tormented them in many ways. The majestic authority of Mahāviṣṇu decreased their virility. They are now living in Rasātala frightened by the threats and beatings with a magic wand of Saramā, a mantrarūpiṇi (a sacred chant incarnate) deputed by Indra.

(7) *Pātāla*. This is the abode of serpents. The nāgalokādhipatis (chiefs of the serpent world) like Vāsuki, Śaṅkha, Gulika, Śveta, Dhanañjaya Mahāśikha, Dhṛtarāṣṭra, Saṅkhacūḍa, Kambala, Aśvadhara and Devadatta live here. These are all strong, long bodied, greatly poisonous snakes with very bad tempers. They all possess hoods varying in numbers from five to hundred and the lustre of the diamonds on their hoods keeps the region of Pātāla always illuminated. At the base of this Pātāla-world is a place, separated from the rest, thirty thousand yojanas in area. It is here that the tāmasic Viṣṇukalā resides under the name Ananta. Ādiśesa or Ananta is the manifestation of this Viṣṇukalā. Śrī Ananta has got a name Saṅkarṣaṇa meaning one who proudly and arrogantly pulls at every thing that is seen and unseen.

It is wellknown that all the worlds are being borne on his head by the thousand-hooded Ādiśesa. When, while bearing the worlds like this, he feels that he should destroy the animate and inanimate objects of the worlds, he brings forth from his forehead Rudra named Saṅkarṣaṇa with eleven demigods and weapons like triśūla (trident). Ananta is very beautiful with divine brilliance. Other serpent chiefs prostrate before him and at that time they see their reflection on the diamond-mirror-like nails on the toes of Ananta and for sometime the serpent chiefs lie there pleasantly looking at the reflection of their own faces in the nails. The earrings of dazzling brilliance worn by these serpent chiefs reflect on their cheeks and the serpents feel extremely happy when they see the reflection of their faces on the nails.

The daughters of the serpent kings are all beautiful damsels with fair, spotless and lustrous bodies. They smear their bodies with fragrant pastes made from Aloe, Sandal and Saffron. They then stand around Ādiśesa with their bewitching smiles and amorous movements of their bodies accompanied by erotic side glances expressing their carnal desire. The mighty, virtuous, celebrated Ādiśeṣa sits there surrounded by serpents for the welfare of the world. He sits there worshipped by Devas, Siddhas, Gandharvas, Vidyādharas and Maharṣis, bearing the divine garland 'Vaijayantī', and wearing fragrant flower garlands, blue apparels and ornaments in ears and neck and holding in his hand the Halāyudha. Suppressing his anger and keeping calm and serene he please all around with his pathetic look. (9th Skandha, Devī Bhāgavata).

PATĀLARĀVAṆA

A leader among the demons. Rāvaṇa, the Lord of Laṅkā, and Pātālarāvaṇa are different. Pātālarāvaṇa was the son of the sister of Mālyavān. Heti, son of Brahmā, begot of his wife Bhayā a son named Vidyutkeśa. Vidyutkeśa married Sālakaṭaṅkā and got of her Sukeśa. Suke a married Devavatī and got of her three sons, Mālyavān, Sumālī and Mālī. Of these Sumālī got Prahasta and others who were the ministers of Rāvaṇa. Pātāla-Rāvaṇa was the son of Mālyavān's sister.

A set of demons afraid of Mahāviṣṇu, the destroyer of demons, fled to Pātāla. Their leader was Pātālarāvaṇa. On reaching Pātāla he became their leader and emperor and he got the name of Pātālarāvaṇa from then onwards.

Pātālarāvaṇa performed severe austerities to propitiate Brahmā and got from him three extraordinary boons:

(1) To travel freely in all the worlds without the use of any vehicle (2) To be well-versed in all magical arts (3) To be alive till the beetle-shaped blue diamond in his possession is broken into two.

Pātālarāvaṇa used all these boons for the welfare and emancipation of his own people. He was interested in teasing his enemies by the power of his boons. Rāvaṇa, King of Laṅkā, had an alliance with Pātālarāvaṇa.

Pātālarāvaṇa had a cruel and huge brother named Kumbhodara who was an adept in magic. This brother always helped Pātāla-Rāvaṇa in all his activities.

The Rāma-Rāvaṇa Yuddha was going on and Rāvaṇa began to suffer defeat after defeat in quick succession. Rāvaṇa then sent for Pātālarāvaṇa felt sorry at the pitiable plight of Laṅka and both the Rāvaṇas sat together to discuss future plans. Though they had lost a major portion of their army, Rāvaṇa suggested they should fight with the rest of the army and kill Rāma. Pātālarāvaṇa was to kill Rāma and Laṅkā-Rāvaṇa was to marry Sītā. Pātālarāvaṇa said that it was unwise to continue the faith with a small army but promised he would make a trial by using his magic powers.

Pātālarāvaṇa and Kumbhodara on leaving Laṇkā made themselves invisible and travelled above the camp of Śrī Rāma to investigate the strength and manoeuvers of the Rāma-army. It was night and the whole place was lit by moonlight. The monkey soldiers were taking rest in different places. Vibhīṣaṇa and Sugrīva were talking in secret about grave matters. Śrī Rāma was lying resting his head on the lap of Lakṣmaṇa and Lakṣmaṇa was mildly massaging the divine body of his brother. Hanūmān was sitting on a big dais created by his tail and keeping watch over the whole camp.

Pātālarāvaṇa knew from what he saw that any attempt to carry away Rāma from the surface of the ground was impossible and so he returned to Pātāla. From there they made a tunnel up to the base of these at of Hanūmān and from there to where Rāma lay. Then they carried Rāma and Lakṣmaṇa to Pātāla before anybody could find it out by making them smell a sammohanadivyauṣadha (divine medicine causing unconsciousness). They brought them to a temple of Mahākālī with the intention of offering them in a sacrifice to the deity the next day morning. They made all preparations for the same. Haūmān used to inspect the camp often and yet when after midnight he look at the place where Rāma and Lakṣmaṇa were sleeping he could not find them. He immediately woke up all and made a search and they then found the big hole of a tunnel near the place where Rāma and Lakṣmaṇa were sleeping. All the leaders including Sugrīva and Vibhīsaṇa assembled there and then Vibhīsaṇa told them what had happened. He then took Sugrīva, Hanūmān, Jāmbavān and Aṅgada and a big army to Pātāla and went straight to the Mahākāli Temple. There Pātālarāvaṇa had already started the ceremonies for the sacrifice.

Vibhīsaṇa then asked Hanūmān to go and get the beetle-shaped diamond of Pātālarāvaṇa

from a secret place in his bed chamber. Hanūmān took it and kept it in his mouth and attacked Pātālarāvaṇa who came running to slay him. Pātāla-Rāvaṇa faced Hanūmān in a very indifferent manner and a fight ensued. After sometime Hanūmān lost patience and cracked the diamond within his mouth and the moment it cracked Pātāla-Rāvaṇa fell down dead.

PĀṬALĪPUTRA

An ancient city of Purāṇic fame in Uttara Bhārata. The former name of this city was Pāṭalīputraka. There is a story behind the city getting this name:

> There was once a sacred pond named Kanakhala on the banks of river Gaṅgā. A Brahmin from Daksiṇa Bhārata alongwith his wife came to this pond and started practising severe austerities there. He got three sons while living there. After sometime the parents died. The three sons went to a place named Rājagṛha and studied there. The three were very poor and they went from there to perform penance to propitiate Subrahmaṇya (Kumārasvāmī). On their way they entered the house of a Brahmin named Bhojika living on the sea-coast. Bhojika had three duaghters and the Brahmin after knowing all l details about them gave his daughters in marriage to them alongwith all his wealth. The Brahmin went to perform penance and the three Brahmin boys with their wives lived in that house.

Once there occurred a famine and the three Brahmins left their home leaving their wives alone. The second girl was pregnant at that time and she her sister went to the house of a friend of their father named Yajñadatta. In due course she delivered a son and all the three women look after the child as their common son.

Śiva and Pārvatī were travelling by air once and seeing this child Śiva said thus: "I am blessing this boy. This boy in his previous birth jointly with his wife worshipped me with great devotion. They are now born again to enjoy life. His wife in his previous birth was born as the daughter of King Mahendra. Her name was Pāṭalī and she would again be the wife of this boy in this life."

That night Paramaśiva appeared before the mother of the boy in a dream and said "You must name this boy Putraka. Everyday morning when he rises up a lakh of small gold coins will fall to the ground from his head."

They therefore, named the boy Putraka and every morning they would collect and store the gold coins falling from his head. When Putraka grew up he was immensely rich and started giving away his riches to Brahmins as gifts. The news of this spread far and wide and Brahmins from all sides began to flock to his house.

One day among the Brahmins who flocked to his house were his father and his two brothers. The fathers felt envious of their son and they cleverly took the son to a lonely place in a temple in the heart of the Vindhya mountains to kill him. After engaging some murderers to kill him they left the place. Putraka bribed the murderers with his costly dresses and ornaments and escaped from there. There was a great storm then and Putraka walked through it. On his way he met the two sons of Mayāsura quarrelling for the three things left over to them by their father. The paternal property consisted for a stick, a pair of sandals and a pot all of which had some strange powers. If you draw on the ground with the stick you will have at that spot anything you desire. If you wear the sandals you can travel in the air. If you dip your

hands into the pot you will get plenty of food.

Putraka immediately hit upon a plan and addressed the quarrelling brothers thus: "Why do you fight like this? It is better you decide it by a competitive race. He who wins the race should have the right to get the things." The two brothers agreed to it and leaving the things with Putraka started running. When they had gone a long distance away from the spot, Putraka put on the sandals and taking the stick and pot with him rose into the air. He landed at a city far away from the spot and started living at the house of an old woman. The king of that country had a daughter named Pāṭalī. When the old lady described to him the beauty and good qualities of Pāṭalī, Putraka wanted to marry her. So at night when everybody in the palace was asleep Putraka put on his sandals and entered the room of Pāṭalī through the windows. Pāṭalī woke up; she like Putraka and they were married according to Gāndharva rites. Then they both went out of the palace by air with the help of the sandals and landed at a place on the shores of the Gaṅgā. Then at the request of Pāṭalī Putraka made a city there with the help of the stick and they named it Pāṭalīputraka. (Kathāpīṭhalambaka, Kathāsaritsāgara).

PATAÑJALI

A celebrated commentator in Sanskrit. Patañjali is one of the best commentators of Pāṇini's Vyākarṇasūtras. Pandits are of opinion that he got his name Patañjali to mean that people should worship (añjali) at his foot (pāda). He was such an adorable person. Pandits believe that Patañjali is the author of Yogasūtra and Carakasaṁhitā. A few believe that Patañjali was the incarnation of Ādiśesa. But modern scholars are of opinion that Patañjali, the commentrator and Patañjali the author of Yogasūtras are two different persons.

In his book on Patañjalicarita, Rāmabhadradīksita writes about the birth of Patañjali:—"Once Goṇikā, daughter of a sage, prayed to the Sun-god for a son. At once Ananta, King of the serpents, fell on her palm in the form of a sage. The ascetic girl brought up that sage as her son. After some years the sage went to Cidambara and prayed to Śiva to bless him with enough knowledge and wisdom to write a commentary of Kātyāyana's Vyākaraṇavārttika (explanatory rules on Pāṇiṇi's sūtras). Śiva blessed him and the sage wrote the commentary. Many disciples went to him to learn the commentary and the sage accepted them all as disciples and promised to teach them provided they would abide by a condition, namely, that nobody should remove a curtain he would place between him and the disciples while teaching. The teaching went on for sometime. He would reply to their doubts but the replies were peculiar and ambiguous and the disciples, getting disappointed, removed the curtain one day. The sage cursed them all. One of the disciples was away from the place then and the sage during the course of study. He begged for relief and the sage was pleased. The Guru said if he could teach his commentary to one who would say logically that the Bhūtakarmavācyakṛdanta (past participle of a verb) of the root 'Pac' was 'Pakva' he would be released from the curse. Candragupta who came from Ujjayinī gave the correct answer and he was taught the Mahābhāsya. Bhartṛhari was the son born to Candragupta of a Śūdra woman.

Patañjali, according to Professor Goldstucker, was a courtier of King Puṣyamitra and was alive when Menander attacked Sāketa. This would mean that Patañjali lived before B.C. 150.

PATINEṬṬARAKKAVI(S)

(Eighteen and a half wise men).

Mānavikrama, the zamorin who ruled the old state of Kozhikkoṭu in the beginning of the seventh century (Malayālam Era) was a talented man well-versed in all arts. He kept in his talented man well-versed in all arts. He kept in his court a company of nineteen wise men whom he called by the wellknown name Patineṭṭarakkavis meaning eighteen and a half kavis. The kavis of the zamorin were the nine Paṭṭeris of Payyūr, the five Nambūtiris of Tiruvegappura, Mullappilly Nambūtiri, Uddaṇḍaśāstri, Kākkaśśeri Bhaṭṭatiri, Cennās Nambūtirippāḍu and Punam Nambūtiri. Of these eighteen were scholars in Sanskrit and the nineteenth, Punam Nambūtiri was a vernacular poet and so the then zamorin gave only half a unit value to the vernacular member and thus named the assembly as a company of eighteen and a half members. There is another explanation given to the word 'arakkavi'. 'Ara' means 'half; but modern pandits say that 'ara' was a prefix to show a sign of royalty as is found in the words 'aramana' meaning royal mana or palace of the king. So 'arakkavi' would mean a Kavi attached to a king. Then the question comes, which of the nineteen was not included in the original company to reduce the number to eighteen. We can leave the matter for further research.

Payyūr Accan Bhaṭṭatirippāḍu, the top-most of Kerala Pandits, was the president of the council of Patineṭṭarakavis. The illam (house) of this Bhaṭṭatirippāḍu belonged to the Kunnamkulam taluk near Guruvāyūr of Cochin state. He was known as Maharsi also Uddaṇḍaśāstrikal in his Mallikāmāruta states that one of the Paṭṭeris was Payyūr Mahābhaṭṭatirippāḍu named Parameśvara. Uddaṇḍaśāstri belonged to Kāñcīpura. Kākkaśśeri Bhaṭṭatiri was born to defeat the invincible Uddaṇḍaśāstri. Cennās Nambūtiri was the author of Tantrasamuccaya. Many poets and pandits were born in the family of these Kavis after their death.

PAṬṬATTĀNA

This was a custom which was in force in the ancient temples of Kerala from the 9th century A.D. Paṭṭa means a 'sanskrit pandit' 'Paṭṭas' is used as its plural. To give instructions in *śāstras* and upnisads to the three upper classes and to read in public at fixed times the Purāṇas, to make people more and more religious minded, it was the custom to appoint Paṭṭas in temples in ancient Kerala. This position which was the loftiest that could be attained by a Pandit of those times was called by the name Paṭṭattāna. From the 9th century A.D. references are found about Paṭṭattāna in official records, In all-important temples a māvāratapaṭṭa used to be appointed. His duty was to read and explain Mahābhārata to people.

Ūrāḷars who conducted the day to day administration of the supreme authority, and the king, jointly granted the Paṭṭattāna to deserving people. Pandits used to come to temples and engage themselves in religions polemics to make themselves worthy of the grant of Paṭṭattāna. The Paṭṭas were entitled to some profits from the temples. Records were entitled to some profits from the temples. Records of the 3rd century Malayālam Era regarding the routine expenditure in the Tiruvalla temple mention about 'five nāzhis of rice to be given to each of the Paṭṭas within the temple'. Paṭṭas also were given many lands free of tax as were given of

Ūrālars. In the Manalikkara order of 1236 A.D. and the Padmanābhapura order of 1237 A.D. mention is made about these grants. Paṭṭasthāna and Ūrāymasthāna became hereditary after sometime and began to decline in importance.

Even the meaning of the word Paṭṭāttāna underwent a change. In Cochin it mean the ceremony of giving feasts followed by money-bags to invited Brahmins by the kings to obtain *puṇya* for the dead members of the royal family. The zamorins of Calicut meant by Paṭṭattāna the act of giving fifty-one bags each containing fifty-one rupees to the successful candidates in *śāstrārtha* contests held at the Tali temple during the period between Revatī and Tiruvātira (Ardrā) in the month of Tulām. There is a difference of opinion regarding the number of money-bags and the amount in each. Ullūr S. Parameśvara Iyer in his Vijñānadīpikā states that the number of bags were 46 and the money in each was two hundred rupees. Of these, twelve bags each were sanctioned for Prābhākara Mīmāṁsā and Bhāṭṭamīmāṁsā, nine for Vyākaraṇa, and thirteen for Vedānta. According to certain records 48 bags were given in the year 1679 A.D. Contests in Prābhākara Mīmāsā were held on the southern temple-tower gate of the Tali temple and in Vyākaraṇa on the southern platform of the northern temple tower gate of the same temple. The custom of giving hundred and one rupees each to one hundred and eight scholars in Śrī Padmanābhasvāmī temple of Trivandrum is also called Paṭṭattāna.

PAYYANNŪR PĀṬṬU. This is a work in Malayālam written during a very ancient period of Malayālam literature. A complete edition of the same has not yet been received. The plot as could be gathered from records available is the following:

Nilake'ī, a woman born in a very noble family in Triśśivaperūr did not have any sons though the accepted many husbands for the sake of progeny. At last she decided to perform penance. She left her place alone on a pilgrimage and reached Kāccil, a famous trading centre near Ezhimala.There lived a merchant named Nambucetty alias Combucetty who was the chief man of the place. He talked with nīlakesī and accepted her as his wife. She got a son of him named Nambu'ari Aran. Pleased at the birth of a son the parents gave a grand feast at the big Payyannūr plains. At that time the brothers of Nilakesi reached the place in a ship. They climbed the fort-walls and tried to enter the grounds. Some people objected to it and at that time Nambucetty came there and beat them to death. On hearing about this Nilakesi left everything behind including her son and went again on a pilgrimage. When the son grew up the father taught his son everything about trade and ships. The father gave him a new ship for trading the son taking alongwith him Pāṇdays, Tonakas, Colivas, Pāppavas and a Yavana and a huge stock of goods put the ship into the sea and fearlessly and crossing another ocean he reached Ponmala (the mountain of gold) and bartered his goods for a heap of gold. He came back to his own land and was one day playing chess with his father when a Sannyāsini (female ascetic) came there. When she was given alms she requested to be allowed to talk to the young merchant. The Sannyāsini was none other than Nilakes'i the mother of Nambusāri Aran, the young merchant. She requested him to come to Payyannūr for a feast conducted by a woman there and he agreed to that. But the father objected to it. But when the son persisted in going, the father sent him with the sons of a cetty, a few people from Maṇigrāma and a huge stock of goods for trade. The poem ends there thus with 104 verses.

There are different opinions about the story among literary critics and historians. Gundert writes about it thus:—"This is a pieced of Malayālam work most ancient of all that I have seen. This is a creation in Malayālam before that language became diluted with meaningless indeclinable Sanskrit words." According to Gundert this poem was written before the poem Rāmacarita was written and thus in the 3rd century M.E.

PiPPALĀDA. An ancient sage belonging to the tradition of preceptors.It is said that this sage got that name because he was in the habit of eating Pippalī in large quantities daily. Praśnopanisad tells a story of how the sages Śukeśa, Saibya, Satyakāma (Kaśyapa), Kauśalya, Bhārgava and Kabandhī went to Pippalāda seeking Ātmajñāna (spiritual knowledge) and how he gave them instructions on the same.

Padma Purāṇa gives the following information regarding Pippalāda:—"Once kuṇḍala, a Brahmin residing in Kuruksetra, got a son named Sukarmā. Sukarmā's parents were old and Sukarmā spent most of his time looking after his sickly aged parents. Kuṇḍala taught his son all the Vedas and Śāstras. At that time in the *gotra* of Kaśyapa was born a Brahmin named Pipplāda. Controlling his senses and abandoning all passions he did severe penance in a forest called Daśāraṇya. The gratness of his penance made the animals of the forest leave their mutual enmity and live in perfect peace. Even the *devas* were astonished at the power of his penance.

Pippalāda did penance sitting as majestic and motionless as a mountain for a thousand years. Ants made a sand-heap over him like a mole-hill. The sage sat inside without any motion; poisonous black cobras circled round him and yet the sage made no movement. Three thousand years went by like that and then the *devas* showered flowers on him. Brahmā appeared and gave him the boon 'Sarvakāmasidhi' (getting all that is desired) and by the blessing of Brahmā he became a very learned person also.

Pippalāda became arrogant with the boon of 'Sarvakāmasiddhi' in possession. One day while he was sitting on a river-bank a swan appeared before him and in clear tones said: "Pippalāda, why are you so proud of your greatness? I do not believe you have that power of universal attraction. This art is arvācina (modern); you do not know Prācide unnecessarily for having done penance for three thousand years. Do you know Sukarmā, the wise son of Kuṇḍala? He is the man who has acquired this power of attraction. There is no mahājñanī (one possessing spiritual knowledge) like him anywhere else in this world. Sukarmāhas given no gifts, he has not practised meditation, he has not performed *yāgas* or *yajñas* nor has he ever done a pilgrimage. He has not done any of these virtous deeds and yet he is well-versed in all the *śāstras* and Vedas. Even though he is child you do not possess enough knowledge to equal his Why? Because he is always engaged in the care and welfare of his parents. You take pride in your acheivements without reason."

Hearing that Pippalāda went and met Sukarmā. Pippalāda knew that the bird was none as other than Brahmāhimself. They talked to each other for a long time and then Pippalāda admitted that Sukarmā was a greater man than himself. (Chapters 60-62, Padma Purāṇa).

1. *Origin*. A malevolent being which is the very manifestation of evil. Everybody, everywhere in the world, from the very birth of this universe believed in the presence of such a wicked soul. According to Hindu Purāṇas, Piśāca is a creation of Brahmā. In the beginning

Bramā created the eighteen prajāpatis headed by Dakṣa, the Yakṣas, in the Gandharvas and the Piśācas. (Chapter 1, Ādi Parva). This wicked being is called in English a 'Devil'. This word is derived from the Greek word 'diabolos'. People of the West and East equally believe that Piśāca (Satan) is an enemy of men and gods alike.

2. *Bible and the Piśāca.* It is not clearly stated in Bible how Satan was born but it is being referred to at several places as a wicked soul which leads men to evil.

3. *The Bhāratīya Sannkalpa.* Pisāca, the creation of Brahmā, has taken important roles in the Purāṇic stories. Though Piśāca is the instigator of all evils its manifestation appears in many contexts in the Purāṇas:

(i) Piśāca lives in the court of Kubera and worships him. (Loka 16, Chapter 10, Sabhā Parva).
(ii) Piśāca lives in the court of Brahmā and worship him. (Sloka 49, Chapter 11, Sahbā Parva).
(iii) Piśāca lives in the Gokarṇatīrtha and worships Śiva. (Śloka 26, Chapter 85. Vana Parva).
(iv) Piśāca is the head of all evil spirits. Marīci and sages like him have created many evil spirits. (Śloka 46, Chapter 272, Vana Parva).
(v) The bhūtas (evil spirits) made Rāvaṇa their king. (Sloka 88, Chapter 275, Vana Parva).
(vi) The food of Piśāca is flesh and its drink, blood. (Śloka 9, Chapter 50, Droṇa Parva).
(vii) In the battle of Bhārata, the horses attached to the chariot of Alambuṣa were Piśācas. (Sloka 38, Chapter 167, Droṇa Parva).
(viii) The Piśācas fought Karṇa acting as helpers to Ghatotkaca. (Sloka 109, Chapter 175, Droṇa Parva).
(ix) Arjuna conquered the Piśācas at the time of Khāṇḍavadāha. (Śloka 37, Chapter, 37; Karṇa Parva).
(x) The Piśācas were present during the fight of Arjuna with Karṇa (Śloka 50, Chapter 87, Karṇa Parva).
(xi) The Piśācas worship Pārvatī and Parameśvara doing penance on the top of the mountain Muñjavān. (sloka 5, Chapter 8, Āśvamedhika Parva).
(xii) During the time of Mahābhārata many Piśācas incarnated as kings.

PITR (S). Pitārs are a set of demigods. From Manuprajāpati, son of Brahmā. Were born the Saptarṣis like Marīci and they in turn created the Pitṛs. Besides Marīci and his set many others like Virāṭ Puruṣa and Brahmā have created Pitṛs. Some Purāṇas state that Pitṛs are of daily creation. Brahmā in the beginning created three sets 'of pitṛs with form and four with brightness making thus seven sets. The three sets of bodied pitṛs are Agniṣvāttas, Barhiṣadas and Somapās and the four bright ones are Yama, Anala, Soma and Aryaman (10th Skadha, Devī Bhāgavata).

"Manor hairaṇyagarbhasya
ye marīcyādayaḥ sulāḥ
Teṣāmṛiṇām sarveṣām
Putrāḥ pitṛgaṇāḥ smṛtāḥ"/

(Śloka 194, Chapter 8, Manusmṛti)-

Pitṛs (manes) are classified into two types: the Agniṣvāttas and Barhiṣadas. Of these the Agniṣvāattas do not perform Yāgas and the Barhiṣadas are those who perform *yāgas.* Besides these two major divisions they are classified into many other groups as follows:

1. *Somasdasya (s).* Virāṭ Puruṣa is the creator of these Pitṛs. Somasadasyas are the Pitṛs of Sādhyadevas.
2. *Agniṣvātta (s).* They are the pitṛs of *devas.*
3. *Barhiṣadas.* These Pitṛs are the creation of the sage Atri. They are the manes of daityas, dānavas, yakṣas, gandharvas, uragas (serpents), rākṣasas (demons), suvarṇas and kinnaras.
4. *Sompā (s)* They are the sons of the sage Bhṛgu and are the manes of Brahmins.
5. *Havirbhuk (s).* The sage Aṅgiras is the father of these Pitṛs who are the manes of Kṣatriyas.
6. *Ājyapā (s).* These are the sons of the sage Pulastya and are the manes of Vaiśyas.
7. *Sukālika (s)* Sons of the sage Vasiṣṭha, these Pitṛs are the manes of the Śūdras.

To the seven sages like Marīci were born the pitṛs and to the pitṛs were born the *devāsuras* (devas and asuras) and the *devāsuras* were born everything else in this universe, animate and inanimate. (Chapter 3, Manusmrti),

Performing a Śrāddha (offering obsequial oblations to the departed) is just like a yajña. The oblations should be offered in either silver or silver = cum = copper pots. Viśvadevas are the guardians of the pitṛs. Therefore the oblations should be offered after worshipping the Viśvadevas first and then the Viṣṇu.

PITṚTĪRTHA

The Kumbhīpākanaraka (the hell of Kumbhīpāka) in the land of the manes is called pitṛtīrtha. There is a story about this in Devī Bhāgavata:

Once the sage Durvāsas with his body smeared with ashes and wearing sacred berries went to Pitṛloka muttering "Śivaśaṅkara sarvātman śrīmātar bhuvaneśvari". The lord of the Pitṛloka received him with respect and worshipped him. While they were talking, Durvāsas heard cries of agonyfrom somewhere and the sage then asksed Pitṛnātha thus: "Oh lord of the Pitṛs. I have heard you described as a very virtuous man. How can then such painful cries of distress be heard from here? "Oh, I am dying beaten". "Oh, I am being killed" "Oh. I am dying" and "Oh, I am being burnt" are some of the woeful shrieks I hear. What is the reason for this?"

Hearing this Dharmarāja said: "Great sage, this is in fact a land of virtue. Nothing but righteous things are done here. I can tell you from where you hear that wail. The Yamapurī named Samyamanī is nearby. There Yama sits to punish the sinners. Yama is a dispenser of Justice and he has got several cruel and mighty servants to carry out his orders. There are eighty-six hells to punish the sinners and of these Kumbhīpāka is the most horrible. Great sinners like those who insult the gods, fornicators and those who insult their parents are put in this hell and punished. You are now hearing the cries of such sinners from that hell.

Durvāsas was curious to see the hell and the lord of the Manes gave permission and asked his servants to show Durvāsas the Kumbhīpākanaraka. The hell was found to change

into a heaven. The residents were laughing singing dancing and doing such acts of happiness.

The servants of Yama were astionished and they went and reported to Yamarāja this sudden change. Yamarāja was also amazed to hear the news. He immediately rode on his vehicle, the buffalo, to the hell to learn the details personally. He could not find out the cause for the change. The place looked like the Svargaloka of Indra. King Yama sent a messenger to Indra with the news and Indra at first thought that it must be due to some Māyā and so came to the place swiftly on his Airāvata. The news spread and one by one Brahmā, Viṣṇu, the Aṣṭadikpālakas (the eight guardians of the quarters) and all such people came to Kumbhīpākanaraka. Nobody could find an explanation for this change and so Mahāviṣṇu accompanied by a few *devas* went of Kailāsa and reported the matter to Śiva and Śiva said smilingly "Oh Viṣṇu, all this happened sage Durvāsas bent down to have a good look at the hell, particles of ashes from his body fell into the hell. From that moment onwards Kumbhīpākanaraka became a holy place for the Manes. This hell will henceforth be known as Pitṛtīrtha and those pitṛs who bathe in the holy pond there will become virtuous people. Do install on the shore of this pond an idol of mine, a Śivaliṅga, and by my side the idol of Umā, which is my power in an embodied form." The *devas* returned and did as they were directed.

PRABHĀSA

The sacred place called Prabhāsatīrtha. This place of Purāṇic importance is situated in Saurāṣṭra on the west coast. This is called Somatīrtha also. Some facts about this Tīrtha from the Purāṇas are given below:

(i) During the pilgrimage of Arjuna he did penance for a thousand divine years standing on one foot at Prabhāsa. Śloka 15, Chapter 12, Vana Parva).

(ii) Agnideva resides in this place. One who bathes in the holy pond there would get the benefit of doing Agniṣṭomayajña. (Śloka 59, Chapter 82, Vana Parva).

(iii) Once Yudhiṣṭhira alongwith his brothers came and did penance here. (Śloka 15, Chapter 118, Vana Parva).

(iv) Prabhāsatīrtha is dear to Indra. (Śloka 7, Chapter 130, Vana Parva).

(v) Those who bathe in the holy pond in Prabhāsa are taken to heaven in vimānas and they then by songs of praise weak up the celestial madiens there. (Śloka 96, Chapter 2656, Anuśāsana Parva).

(vi) It was at this Prabhāsatīrtha that the Yādavas fought against one another and destroyed themselves (Śloka 10, Chapter 36, Mausala Parva).

(vii) Śrī Kṛṣṇa and Balarāma merged with the Supreme spirit at this place. (Chapter 4, Mausala Parva).

(viii) The son of sage Sāndīpani was kidnapped by Pañcajana while the former was bathing at this Tīrtha. (10th Skandha, Bhāgavata).

(ix) It was while standing on the shore of the Prabhāsa pond that Arjuna first heard about Subhadrā. (10th Skandha, Bhāgavata).

PRABHĀVATĪ

Daughter of the demon Vajranābha. She was married to Pradyumna, son of Śrī Kṛṣṇa.

There was once a very valiant demon called Vajranābha. He went into the valleyof Meru and performed penance to propitiate Brahmā. Brahmā ppeared before him and he got from him boons such as strength to conquer and subdue all kings, the secret of leaving the body and entering that of others, etc. Empowered with these boons he made Vajranābhapura his capital. He got a daughter named Prabhāvatī. His brother Sunābha had two daughters named Candramatī and Guṇavatī.

While he was thus living there, he set out on a campaign of victory. He conquered the whole world and then turned his eyes towards Svarga. Going to Indraloka he told thus: "Hi, son of Kaśyapa, I am also born of Kaśyapa. Your mother Aditi and my mother Diti are both wives of Kaśyapaprajāpati. You ruled over Svárgatill this time. Now, let me rule over it for sometime." Indra was embarrassed by this logical challenge and could not give any reply to him. Kaśyapaprajāpati was then performing a long Yāga and Indra replied he would find a solution to his demand when their father returned after the Yāga. From that moment onwards Indra started thinking of plans to destroy Vajranābha. He went and sought help from Śrī Kṛṣṇa residing in Dvārakā. Kṛṣṇa promised to help him when the time came. After returning to Devaloka, Indra started planning to kill Vajranābha. Vajranābhapurī was surrounded by skyscraping fortresses and admission inside was restricted. He, therefore, called the gaily loitering swans of Devaloka to his side and told them thus: "Look here, swan—ladies. You should go to Vajranābhapurī and see Prabhāvatī and then describe to her the beauty and goodness of Pradyumna. Your description should be such that Prabhāvatī should fall in love with Pradyumna. After that you should go to Pradyumna and tell him about Prabhāvatī in a similar way. On completing your mission you should come and report to me."

Obeying the orders of Indra the swans flew to Vajranābhapurī. They saw Prabhāvatī in a secluded spot and told her just what they were asked to tell her. They flew to the side of Pradyumna and told him about Prabhāvatī. After successfully completing their mission they flew to Devaloka. The marriage day of Prabhāvatī drew near. The swans went to Prabhāvatī again and made her request her father to include the performances of a dramatic troupe also in the programme of marriage festivities. Vajranābha agreed and a troupe was invited. The dramatic troupe comprised among others many Yādava soldiers, Śrī Kṛṣṇa, Pradyumna and his brothers, all in disguise. Their drama was Rāmāyaṇa. The performance was superb and even Vajranābha stood amazed at their skill. The troupe was encamped in another palace and treated as royal guests. The companion maid of Prabhāvatī, Sūcīmukhī, united her with Pradyumna during the dark hours of the night and they spent the nights in amorous sports. The daughters of Vairanābha's brother, Candravatī and Guṇavatī came to know of these secret meetings and they requested Prabhāvatī to find out suitable persons among the Yādavas for them also to enjoy with. Prabhāvatī introduced them to Gada and Sāmba both sons of Kṛṣṇa. The amorous sports of all of them continued freely during the nights.

When things progressed so far, Indra and Kṛṣṇa persuaded Pradyumna to kill Vajranābha. Pradyumna started a war with Vajranābha and in the great battle that ensued Pradyumna killed Vajranābha. Pradyumna and his brothers then took the demon girls to Dvārakā. Pradyumna, Gada and Sāmba married Prabhāvatī, Candravatī and Guṇavatī respectively. By this time Kaśyapaprajāpati returned to Devaloka after his long *yāga*. (Viṣṇu Purāṇa, Chapter 91 to 95).

Pṛthu got two sons named Antardhāna and Vādī who were very virtuous. A son named Havirdhāna was horn to Antardhāna of his wife Śikhaṇḍinī. Dhiṣaṇā born of the family of Agni became the wife of Havirdhāna and they got six sons named Prācīnabarhis, Śukra, Gaya, Kṛṣṇa, Vraja and Ajina. Of these Prācīnabarhis became a great Prajāpati. He carpeted the world with darbha grass with its head turned towards the east and thus got the name (Prācī=east; barhis=bed of Kuśa grass) Prācīnabarhis. He performed great penance and married Savarṇā, daughter of the oceans. They got ten sons who were called Pracetases and who were all masters of dhanurveda (archery). They all performed penance for ten thousand years lying sumberged in water. Brahmā persuaded Prācīnabarhis to request his sons to refrain from remaining unmarried. Prācīnabarhis informed his sons about Brahmā's wish. They sat in mediation in the ocean for ten thousand years as per directions from their father and sang songs in praise of Viṣṇu. Mahāviṣṇu was pleased and he gave darśana (vision of god) to them on the surface of the ocean itself with the brilliance of blue lotus. Pracetases went into ecstasy when they saw Bhagavān coming to them riding on the back of Garuda and bowed down in great devotion before him. Mahāviṣṇu asked them what they wanted and they reported they wanted a boon for the progress and prosperity of the prajās. Granting them the boon Mahāviṣṇu disappeared and the Pracetases went back to their father. (Chapter 14, Aṁśa 1, Viṣṇu Purāṇa)

PRADYUMNA

A son born to Śrī Kṛṣṇa of his wife Rukmiṇī, Pradyumna was the rebirth of Kāmadeva. (For genealogy see under Kṛṣṇa).

It was at the time when Kāmadeva and Ratidevī were living together that Pārvatī, daughter of Himavān, started her penance to get Śiva as her husband. It was a need of the *devas* to get a son of Śiva to kill the fierce demon Tārakāsura. The *devas* employed Kāmadeva to create feelings of love in the ascetic Śiva and make him marry Pārvatī. Taking instructions from Indra, Kāmadeva took aim at Śiva with his how and arrow. Śiva was then in deep meditation and Kāmadeva broke his concentration and Śiva got angry. He opened his third eye and burnt Kāmadeva to death.

Griefstricken by the death of her husband Ratidevī performed penance near the Himālayas to propitiate Mahādevī. Mahādevī appeared before her and consoled her thus; "Little girl, Kāmadeva would be reborn as the son of Śrī Kṛṣṇa of Rukmiṇī. He would then be named Pradyumna. The *devas* have cursed Śambra the leader of the *asuras*, during the battle between the demons and the demi-gods that he (Śambara) would be killed by Pradyumna. So Śambara is now searching for the infant which is a rebirth of Kāmádeva. So you abandon your present body and be born again as Māyāvatī to be the wife of Śambara. Pradyumna, the reborn Kāmadeva, would kill Śambara and accept you as his wife." Devī disappeared after saying this.

Obeying the instructions of Mahādevī, Rati abandoned her life and was born in the world of *asuras*. She grew up under the name Māyāvatī and became the wife of Śambara.

While Śrī Kṛṣṇa was living as the chief of Dvārakā his first wife Rukminī was yearning for a child. Kṛṣṇa was deeply moved by the grief of Rukmiṇī and he flew on the back of Garuḍa to Kailāsa to obtain a boon for the birth of a child for her. On the way he alighted in the Āśrama of Naranārāyaṇas and after obtaining the blessings of the sages there, went to Kailāsa

and bowed before Śiva and explained to him the purpose of his visit, Śiva blessed him and said that Kāmadeva who was burnt to death by the fire of this eye would take birth again as the son of Rukmiṇī. Kṛṣṇa returned to Dvārakā well-pleased. Rukmiṇī became pregnant and gave birth to Pradyumna, a rebirth of Kāmadeva. The demon Śambara knew of this birth and coming to Dvārakā in an invisible form carried away the infant when it was seven days old.

The demon threw the child into the ocean and a great fish swallowed it. The fishermen of the country of Śambara caught this fish and following the custom prevalent there presented the king with the fish, Śambara called his wife Māyāvatī and asked her to take the fish and get it cooked. When Māyāvatī cut open the fish for cooking she found to her surprise a beautiful child inside it. Even from the first sight of the child Māyāvatī had a great liking for it and so she took the child and brought it up as her own child.

When Pradyumna grew into a youth all the charm and beauty of Kāmadeva were a found in him. Māyāvatī was excited to find a resemblance in him of her lost husband Kāmadeva. One day the grate sage Nārada came that way and calling Māyāvatī to his side secretly revealed to her that Pradyumna was the incarnation of Kāmadeva and was thus her lost husband. From that day onwards Māyāvatī's affection for him changed into one of love. She taught him all the magic and witchcraft of Śambara. When Pradyumna found that Māyāvatīs affection for him was gradually changing into one of passionate love he questioned her about it. Māyāvatī then told him everything that happened and Pradyumna decided to kill Sambara and take Māyāvatī away.

Pradyumna waited for an opportunity to kill Śambara which flew the royal flag of the king with an emblem of the figure of lion embossed on it. He dropped it down by one stroke of his arrow. Hearing of this Śambara ordered his sons to kill Pradyumna. The eleven sons of Śambara, *viz.*, Atisena, Citrasena, Viṣvakesena, Śrutasena, Suṣeṇa, Somasena, Ākkāla, Vikala, Kumbhaketu, Sudaṁṣṭra and Keśī, attached Pradyumna. The *devas* came in thier *vimānas* and joined sides with Pradyumna. The army of the demons teased him with various kinds of weapons like javelins, arrows, spears and battle axes. But Prayumna cut them all by his arrows and cut to piece all the sons of Śambara. Then Śambara sent an army against him. They were also made to flee by the arrows of Pradyumna. Then Śambara himself came on the scene. The fight became horrible. The continuous flow of arrows made it impossible for event Sun's rays to reach the earth. Then Śambara started his magical war. But Pradyumna faced that also. Śambara sent phantom lions; but Pradyumna made them immobile. Śambara. Then in turn created storms, rains, wild animals, serpents and vultres. All of them were killed by Pradyumna. Then with a well-aimed arrow Pradyumna killed Śambara. Then the rushed to Dvārakā carrying Māyāvatī with him. The people of Dvārakā were astounded to see them. Pradyumna went to Śrī Kṛṣṇa and Rukmiṇī and told them the whole story. They were over to find them and blessed them.

Aniruddha who married Uṣā the daughter of Bāṇa was the son of Pradyumna. (Chapters 103 to 108, 10th Skandha, Bhāgavata).

PRAHLĀDA

Son of a rākṣasa king who saw Mahāviṣṇu by means of his devotion in the form of

Narasiṁha (man-lion). His father was Hiraṇyakaśipu and mother Kayādhū.

Descending in order from Viṣṇu—Brahmā—Marīci—Kaśyapa—Hiraṇyakaśipu—Prahalāda.

Kaśyapaprajāpati got of his wife Diti two sons named Hiraṇyākṣa and Hiraṇyakaśipu and a daughter named Siṁhikā. Of these two, Hiraṇyākṣa got boons from Brahmā and roamed about as a very valiant hero destroying everything on earth and finally pulling down the earth to the depths of the ocean. Mahāviṣṇu then incarnated as Varāha and after killing Hiraṇyākṣa lifted the earth from the ocean and put it in its original position.

Hiraṇyakaṣipu became angry at Mahāviṣṇu for killing his brother and with a view to wreaking vengence on him performed penance to propitiate Brahmā. When the emperor of the demons, Hiraṇyakaśipu, thus went to the forests for performing penance the Devas attached the land of the demons. A great fight ensued in which the *devas* were defeated. While fleeing away thus, Indra took away Kayādhū wife of Hiranyakaśipu by force. Nārada who heard the mornings of the poor woman under the clutches of Indra got her released from Indra's hold. For some time she stayed in the Āśrama of Nārada worshipping him. Kayādhū was pregnant then. Nārada taught the child in Kayādhū's womb lessons in Vedas, moral philosophy, duty and spiritual knowledge. When Hiraṇyakásipu returned after his penance Kayādhū joined him and very soon gave birth to a son. That boy was Prahlāda.

Hiraṇyakásipu begot of Kayādhū five sons, Prahlāda, Saṁhlāda, Anuhlāda, Śibi and Bāṣkala. Prahlāda got three sons named Virocana, Kumbha and Nikumbha. The celebrated emperor Mahābali. Uṣā, daughter of Bāṇa, was married to Aniruddha, son of Pradyumna and grandson of Śrī Kṛṣṇa. (Chapter 65, Ādi Parva; Chapter 19, Agni Purāṇa; Chapter 15, Aṁśa 1, Viṣṇu Purāṇa and 7th Skandha, Bhāgavata).

4. *Boyhood and education.* Hiraṇyakaśipu decided to make Prahlāda and instrument to wreak vengeance on Mahāviṣṇu. Entrusting the education of his son to able preceptors he instructed that the boy should never mutter 'Nārāyaṇāya namaḥ' but should on the other hand mutter 'Hiraṇyāya namaḥ'. Not only that, he wiped out the name of Nārāyaṇa from the land altogether. Prahlāda stayed in the house of the preceptor and studied his lessons. One day Prahlāda went to see his father alongwith his preceptor. Hiraṇyakaśpu was drunk then. Prahlāda went and prostrated before his father and Hiraṇyakaśipu lifting the boy up from the ground asked him with affection to repeat to him all the good things he had learned so far and Prahlāda quickly repeated thus:—"I bow down to Mahāviṣṇu, the root cause of all things seen and unseen, the protector of this visible universe, who is without beginning, centre and end and who is without origin, growth and decay."

The words of Prahlāda struck his father like a thunderbolt. With his lips trembling with anger Hiraṇyakaśipu stared with his blood-red eyes at the preceptor. The frightened Guru again and again submitted that he had never taught him any of the kind the boy had repeated before his father. Then who must have taught him those things? The emperor enquired. Then Prahlāda said that all those things were put into his mind by Mahāviṣṇu himself. A hot discussion then took place between Prahlāda and his father and in the end Hiraṇyakaśīpu ordered the preceptor to take away Prahlāda and make another earnest attempt to correct him and bring him round to the emperor's liking. Prahlāda stayed for another period with the Guru

serving him with devotion and studying well. After a long time Prahlāda was again taken before his father and the latter as before asked him to repeat what he had studied so far. To the shocking disappointment of Hiraṇakaśipu Prahlāda again repeated verses in praise of Mahāviṣṇu. The emperor's rage knew no bounds and he ordered his men to kill his son. (Chapter 17, Aṁśa 1, Viṣṇu Purāṇa).

5. *Torturing Prahlāda.* On hearing the order of Hiraṇyakaśipu many armed soldiers surrounded Prahlāda. Prahlāda addressed them thus: "Oh *daityas,* Mahāviṣṇu resides in your weapons, in you all and in me also. Since that is the real truth your weapons will not injure me." The *daityas* struck him hard with their weapons but Prahlāda did not feel pain at all.

Hiraṇyakaśipu then sent thousands of poisonous serpents led by great like Takṣaka. When they started thrusting their venomous fangs into his body, Prahlāda stood cheerfully mediating on Mahāviṣṇu and he did not even feel the bitings. On the other hand the fangs of the serpents dropped out from their mouths and the gems on the heads of the big ones burst out and all the snakes felt sorry for their action.

Hiraṇyakaśipu then sent the aṣṭadiggajas (the eight elephants who bear the burden of this earth) to kill Prahlāda. The huge animals bigger than the biggest of mountains threw the boy to the ground and struck him with their long and pointed tusks. Prahlāda lay meditating on Mahāviṣṇu and the tusks that hit the body of Prahlāda were broken to bits. Prahlāda was then thrown into a pit of fire. But the wind-blown ferocious fire was not able to burn him and as he lay in the fire pit meditating on Mahāviṣṇu he felt he was lying on a bed of lotuses.

When things progressed so far the astonished priests of the palace advised the emperor to put a stop to torturing Prahlāda. Their consoling words alleviated his rage and he sent Prahlāda again to his Guru for another term of study. He stayed with his Guru and continued his studies. Whenever, he got leisure he taught the other inmates of the *āśrama* lessons in Viṣṇumārga. Hiraṇyakaśipu was informed of this and obeying orders from his the *asuras* gave poison to Prahlāda. That too was of no avail. The royal priests got angry and they created a devil as ferocious as the flames of fire. The devil with mighty thumping on earth dashed towards Prahlāda and hit him on his breast with its spike. The spike broke into pieces and the devil turning back cursed the priests. Then the *daityarāja* took him to the top of a mountain twenty-four miles high and pushed him down from there. The boy fell down meditating on Mahāviṣṇu and the goddess of earth received him with extended hands and prevented a painful impact with the ground. The father became furious and sent Śambarāsura to kill his son. Śambara tried many magical attacks. Parhlāda without any ill-feeling towards Śambara sat meditating on Mahāviṣṇu and then Viṣṇu sent his Sudarśana wheel against the demon and he was forced to retreat. Then by orders from Hiraṇyakaśipu the wind god entered the body of Prahlāda. Prahlāda knew it and he sat meditating on Viṣṇu and the latter entering the body of Prahlāda drank the wind inside him. When Hiraṇyakaśipu was defeated in all his attempts to kill Prahlāda he sent his son again to his Guru. Then the preceptor taught him everything that was needed for a king and also the science of justice written by Śukrācārya. When Prahlāda completed his education and the Guru felt the boy had become humble he took him back to Hiraṇyakaśṇipu.

Once again Hiraṇyakaśipu entered into a discussion on god with his son and dissatisfied with his continued devotion to Viṣṇu decided again to kill his son. He was thrown into the

ocean bound hand and foot. With every movement of Prahlāda the ocean became turbulent and water rose on all sides. There was a deluge on earth. Hiranyakaśipu called the *daityas* to his side and said: "Oh *daityas*, bring all the mountains on earth and create a barrier round the ocean so that my wicked son cannot get outside the ocean. Fire does not kill this boy; he is not wounded by any of the weapons; wind, poison, devils, magic, falls from heights and even the diggajas could not kill him. So let him remain in water for thousands of years together and then he will die."

The *daityas* and *dānavas* brought mountains and dropped them over Prahlāda lying inside the ocean. The mountains lay spread over thousands of miles. Lying thus in the ocean the pious boy prayed to Mahāviṣṇu and the latter appeared before him and granted him boons. Escaping from the ocean Prahlāda went to his father and prostrated before him. Hiraṇyakaśipu was astounded to see him alive and taking him in his arms embraced him and with tears rolling down his cheeks for having tortured him so far asked him "my son, you are still alive, are you not?" After that the started treating him as his son. (Chapter 20, Aṁśa 1, Viṣṇu Purāṇa).

But as days went by Hiraṇyakaśipu got wild again. He could not bear his son's increasing devotion to Viṣṇu. He hated to hear Prahlāda's chatings of Viṣṇu's name and so one dare while Prahlāda was repeating his chantings of Viṣṇu's name Hiraṇyakaśipu jumped up from his seat with sword in his hand and asked Prahlāda where his Viṣṇu was. Prahlāda very calmly replied that Viṣṇu was present everywhere even in stones, trees or the pillars of the place. Hiraṇyakaśipu in uncontrollable rage struck the nearest pillar with his sword. Then to the shocking surprise of Hiraṇyakaśipu Mahāviṣṇu in the form of a fierce man-lion (Narasiṁha) jumped out form the pillar. The figure was terrifying to look at. It had fiery eyes, a dagger-like tongue with blood ozzing from it, shaggy neck with trembling eyebrows, two teeth one on each side curved like the crescent moon, a black face inside a cave-like heap of manes, hairs strong and pointed like diamond needles, nails white and cup-like and a body as bright and brilliant as a thousand crores of suns. Only Prahlāda could stand before the figure and look at it.

The man-lion jumped on the body of Hiranyakaśipu and tearing open the belly of Hiraṇyakaśipu took the bloody intestines out and wearing it round its neck performed a naked dance. Everything happened in no time and the Narasiṁha changing into the form of Mahāviṣṇu blessed Prahlāda and then disappeared. (7th Skandha, Bhāgavata).

When Hiraṇyakaśipu was killed Prahlāda was crowned as emperor of the demons in Pātāla. At that time, once Cyavana the best of the Bhṛgus, went to Nāgakuleśvaratīrtha to bathe in the Narmadā. He saw Mahādeva there. When he entered the waters of the river a serpent Keharalohita by name bit him and took him to Pātāla. Cyavana meditated on Viṣṇu when he was bitten by the serpent and so he was not affected by the poison of the serpent. He therefore, roamed about in Pātāla accepting the hospitality of the serpent maidens. Travelling thus he reached the land of the *dānavas*. He was worshipped by the *daityas* there and Prahlāda finding an acentric of great saintliness honoured and worshipped by his people received him with respect and worshipped him and enquired about him. Cyavana said: "I cam today to be Nāgakuleśvara and bathe in the Narmadā river. But as soon as I entered the river I was caught by a serpent and was brought to Pātāla. I was thus able to see you." Hearing the words of Cyavana the lord of the daityas said: "Oh, Bhagavan, which are all the sacred Tīrthas of the

earth, which are in the heavens and which all in Pātāla? Please do enlighten us/" Cyavana replied; "mighty king, Naimiṣa is the best of all Tīrthas on earth, Puṣkara in the heavens and Cakratīrtha in Pātāla."

The *daitya* emperor turned to the *dānavas* and said "make all preparations immediately. We must go to earth to bathe in the holy *tīrtha*, Naimiṣa. We can then see Puṇḍarīkākṣa (lotus-eyed) Viṣṇu sitting there as Pitāmbara (robed in yellow)." Hearing this dānavas with heavy equipments started from Pātāla with their king to the earth.

All the mighty *dānavas* reached the forest of Naimiṣa and after bathing in the holy pond there went for hunting. During their wanderings they found the river Sarasvatī, flowing with crystal-like water. On the shore of the same they saw a pine tree covered with arrows. The arrows were sticking to it one above another. The arrows looked like serpents and the gruesome sight roused Prahlāda's anger. Near that tree sat two ascetics wearing the bide of Kṛṣṇa deer and mattered hair on the heads. By their side were two divine bows, Śārṅga and Ajagava with two never-empty quivers. Prahlāda mistook them for two fake sannyāsins and therefore questioned them thus: "why are you thus falsely trading on virtuousness? What connection is there matted hair and penance and weapons of such supreme quality?" Then one of the *ṛṣis*, Nararṣi, said "King of Daityas, why do you think like that? If one is powerful whatever one does will be right." Prahlāda jeered and said "When I, who have fixed limits for virtue and righteousness, am here what power can you wield?" Nara replied "oh king, our ability is really supreme. There is nobody in the three worlds to conquer us in a fight." Prahlāda got furious on hearing the boasting of the ṛṣi and took a vow thus immediately. "I will fight and win against Naranārāyaṇas." Then the great Prahlāda keeping aside his army in the forest took his bow and made a thundering noise with it.

At once Nara took his Ajagava bow and showered arrows on Prahlāda with it. But Prahlāda broke them all with his gold-plated matchless arrows. Nara got angry when he found all his arrows broken to pieces so easily by Prahlāda and he sent different kinds of arrows in quick succession. But the *daitya* king replied with astonishing rapidity. For one arrow of Nara the *daitya* sent two and the fight became grim. Nara covered the whole world above with arrows and the *daitya* emperor smashed them all to pieces by his gold-plataed ones.

The fight then turned to one with divine weapons. The *asura* chief took the divine Brashmāstra and then Nara took the fierce Nārāyaṇāstra. They met in the air and fell down powerless. When his Brahmāstra got fused Prahlāda got wild with anger and taking a mace jumped out of his chariot and rushed at Nara. When Ṅārāyaṇa saw the *daitya* chief rushing towards Ṅārā with his mace he asked Ṅara to step aside and faced the demon himself. Prahlāda then attached Ṅārāyaṇa and hit him with the mace. But the mace broke into a hundred pieces and Prahlāda was forced to use other weapons. The fight became ghastly and even *devas* assembled above to witness the fight. When Prahlāda found it was getting more and more difficult for him to defeat the Ṅaranārayaṇas he prayed to Mahāviṣṇu for help. Viṣṇu appeared before him and when Prahlāda asked him the reason why he could not defeat Ṅaranārāyaṇas, Viṣṇu replied that they were the sons of Dharmadeva who were invincible by weapons. They could be won over only by devotion.

Hearing that Prahlāda returned to Pātāla and entrusting the administration of his kingdom

to his cousin Andhaka, son of Hiraṇyākṣa, Prahlāda returned to Badarikāśrama and erecting an Āśrama there started a penance to propitiate Ṅaranārāyaṇas. When Naranārāvanas appeared before him Prahlāda requested to be pardoned for fighting against them. They paradoned him and blessed him and Prahlāda returned to Pātāla. Even after his return Prahlāda did not take back the administration from Andhaka. He constructed an Āśrama away from the place and lived there performing penance. He spent many years there as an advisor to the *asura* kings. (Chapters 7 and 8, Vāmana Purāṇa).

Andhaka, son of Hiraṇyākṣa, ruled over the empire only for a short time. At that time there was a fight between the *asuras* and the *devas* in which the *asuras* were defeated. After a truce with the *devas* Bali, son of Virocana, and grandson of Prahlāda was crowned the emperor of the *asuras.* Prahlāda then went to the mountain Gandhamādana and started doing penance to increase his personal power. Bali ruled as an antagonist of the *devas* and so very soon a grisly battle ensued between the *devas* and the *asuras* and Mahāviṣṇu defeated them. They fled from their land and took refuge under their preceptor Śukrācārya. Śukra then told them thus: "You remain here without fear. I shall protect you by my power of mantra and medicines. I shall devote my cogent brilliance to your advantage. It is enough if you remain here with full confidence in me."

The *devas* understood all these plans of the *daityas* through spies and they met in conference to consider their future plans. They knew that Śukrācārya was very powerful and if the *daityas* attacked them with the help of Śukrācārya the defeat of the *devas* was sure. They feared that they might even be compelled to flee from Śvargaloka. How could the *daityas* under the shield of the mighty Śukra be destroyed? That was the worrying thought of the *devas.*

They were thus worrying about this when Śukrācārya went to do penance for attaining more power. The *daityas* awaited the return of their ācārya. In the meantime they sent Prahlāda who was, though a *daitya*, a friend of the *devas* to talk peace terms with the *devas.* The mission was successful and the *devas* agreed to a no war treaty. Prahlāda returned triumphant.

Śukra did severe penance to propitiate Śiva and Śiva appeared before Śukrācārya and when he knew that the purpose of Śukra was to defeat the *devas* he was a bit embarrassed. So he told him thus: "Oh sage Śukra, you take a vow and do penance with your head downwards over smoky incense for a thousand years. You will then attain power and happiness as you desire." In fact Śiva thought Śīva thought Śukra might not be able to complete the penance and so not succeed in his plan of destroying the *devas.* But Śukra started the penance in right earnest.

The *devas* were frightened when they knew the deceit of the *daityas* and the strategy of their preceptor. They decided to go to war with the *daityas* immediately. The *daityas* were in a fix. They knew that if they fought without the help of their Guru defeat to them was sure. So they ran to the mother of Śukra's mother and she invoked the goddess of sleep and put all the *devas* into deep slumber. Mahāviṣṇu stealthily carried away Indra lying asleep. Indra persuaded Mahāviṣṇu to kill Śhuka's mother and he cut off the head of Śukra's mother by the divine discuss, Sudarśana.

Bhṛgumaharṣi, father of Śukra, was angry at that arrogant and cruel deed of Mahāviṣṇu and cursed him saying that he would be born on earth several times as man. After that he brought to life by sprinkling water his wife lying dead with her head severed from her body.

Knowing well the havoc that would be created when Śukra came back after his penance Indra sent his daughter Jayantī to destroy the penance of Śukra. She went in the guise of a demon girl to serve Śukrācārya. In the meantime at the request of Indra Bṛhaspati took the form of Śukrācārya and presented himself before the *daityas*. The *daityas* believed him to be their real Guru Śukra and were pleased.

Ten years went by and one day Śukrācārya remembering the old events left Jayanti and went to his court in the demon land. Bṛhaspati had by that time returned to *devaloka* fully satisfied with his mission. The *devas* not knowing that Śukra had retuned started for a war with the *daityas*. Śukra when he came back went wild when he knew that his people had been worshipping Bṛhaspati for ten years. The angered preceptor was not to be pacified by any amount of arguments and so they sent Prahlāda to Śukrācārya and Prahlāda pleaded for controlling his anger and Śukra did so.

Śukra then saw with his divine vision the maneuverings in mind of the *devas* was convinced that a war with the *devas* at that juncture would be an utter failure. So he advised the *daityas* to desist from war and assured them that during the period of Sāvarṇi Manu to come, emperor Bali would become all-powerful and he would then fight and win the *devas*. Prahlāda returned and told the *asuras* the message of Śukrācārya. But the *daityas* were not satisfied and compelled Prahlāda to go to war with the *devas*. At last Prahlāda was forced to agree and a fierce devāsura battle ensued. Prahlāda met Indra in a single combat and it prolonged for a hundred years. In the end Prahlāda won. Indra prayed to the goddess and fearing that the might destroy the demon world, Prahlāda also prayed to her. The *devī* was pleased with both of them and she pacified them both and each went back to his own place. (4th Skandha, Devī Bhāgavata).

Other details.

(i) Once there was a fight between Prahlāda and Kāla. (Bhaviṣya Parva, Chapter 59).

(ii) Bali who was trampled down to Pātāla built a Viṣṇu temple and worshipped Viṣṇu following the advice of Prahlāda.

(iii) Once Prahlāda taught Indra the rules of good conduct.(Śloka 28, Chapter 124 Śānti Parva).

(iv) Once Uśanas sang in honour of Prahlāda. (Śloka 50 Chapter 139, Śānti Parva).

(v) Once Prahlāda learnt the importance of Ājagaravṛtti from a sage. (Chapter 179, Śānti Parva).

(vi) During the reign of emperor Pṛthu when the goddess of earth (Bhūmidevī) was milked, the *asuras* used Prahlāda as the calf to milk madya (wine) firm her. (4th Skandha, Bhāgavata).

(vii) Prahlāda sits in the court of Varuṇa and worships him. (Śloka 12, Chapter 9, Sabhā Parva).

(viii) Prahlāda once went to the court of Brahmā to worship him. (Śloka 19, Chapter 11, Sabhā Parva).

(ix) Prahlāda acted as mediator in the controversy between Virocana and Sudhanvā. (See under Sudhanvā). (For knowing more details about Prahlāda please see under Virocana and Bali.).

PRAKṚTI; PURUṢA.

Prakṛti (matter) and Puruṣa (spirit) are two basic factors essential for production of the Prapañca (the visible world which is the scene of manifold action) as man and woman are for the production of progeny. From Puruṣa (male), Prakṛti (female) originated and then they together created the Prapañca. The Vedas and Purāṇas make statements everywhere regarding Prakṛti and Puruṣa and three of the most important ones are given below:

1. 'Pra' means 'principal' and 'Kṛti' means 'creation'. Therefore, the word is meant to convey the meaning 'one that is principal factor for creation', 'Pra' means 'sāttvic', 'Kṛ' means 'rājasic' and 'ta' means 'tāmasic' and the word 'Prakṛti' thus conveys the power of the three guṇas'. 'Pra' means 'before' and 'Krti' means creation and so Prakrti means that which existed before creation.

Before creation Prakṛti lay merged with the Supreme Spirit without separate existence. But when the desire for creation was aroused, this Supereme Spirit divided itself into Prakṛti and Puruṣa. Then the right half becomes 'Puruṣa' and the left half 'Prakṛti' Even though they are thus two yogīndras (kings among sages) they see themselves as merged with the eternal One like fire and heat and assert the truth Sarvaṁ Spirit). It was this basic Prakṛti that took forms as the five goddesses, Durgā, Lakṣmī, Saravatī, Sāvitrī and Rādhā. (9th Skandha, Devī Bhāgavata).

2. Puruṣa is the vital sentient Truth that sets in action the entire Prapañca. This Puruṣa is Supreme among the Supreme, beyond human comprehension, without form, colour, beyond human comprehension, without form, colour, name, without origin, growth, change or end, residing in himself and that which can only be imagined to exist. This puruṣa has got two different forms, the visible and the invisible and also a third imaginary one, time. The sages call Puruṣa the Sūkṣmaprakṛti (The subtle all-pervading spirit, the supreme soul). This Sūkṣmaprakṛti which cannot be measured by any unit of measure, is not attached to anything, is imperishable, is without decrepitude, is immovable and is without the senses of sound, touch smell or form. This Prakṛti endowed with the three *guṇas*, without beginning or end is eternal, is the root cause of this Prapañca. This Prakṛti pervaded over Pravañca from the beginning of the great Deluge to the beginning of creation. Brahmajñōnins who were great seers and who knew the truth of the Vedas speak about Prakṛti thus:

"There was no night or day then, neither the earth nor the sky, neither light nor darkness. There was nothing but this. There was only one Brahman merged in which were Prakṛti and Puruṣa, a Brahman which could not be understood by any of the five senses nor by intelligence. It was from the supreme being of Viṣṇu that the two forms Prakṛti and Puruṣa originated. These two were separated from Viṣṇu at the time of the great deluge and again joined together at the time of creation. The form of Viṣṇu from which these occurred was termed Time. During the last great deluge this visible Prapañca merged with it and so, this deluge was called Prākṛtapralaya. Time is eternal, having no end and so the process of Sṛṣṭi, Sthiti and Saṁhāra (creation, existence and destruction) continued without any interruption.

After that, during Pralaya (deluge), Prakṛti and Puruṣa stand apart due to equality of the guṇas, Sattva, Rajas and Tamas in Prakṛti. Viṣṇu in the form of Time starts the work to join them both together. Then when the time of creation came Viṣṇu, the supreme Being, the

supreme soul, the good of all living beings, omnipresent and omnipotent by his will entered the emotionless Puruṣa and emotional Prakṛti and created sensations in them. Smell is the sense which creates sensation in one by its nearness to it. Just like that Viṣṇu by his very presence near them created disturbances in them. It is Viṣṇu, the best of Puruṣas, who acts as Prakṛti which can disturb and which can be disturbed, which exists in states of contraction and expansion. It is Viṣṇu, the god of the gods, who exists in forms of Sūkṣma and Sthūla, and as the great tattva and as the *devas* like Brahmā.

The Mahattattva originated from Prakṛti, which was existing as emotionless due to the equalisation of the three *guṇas*, when at the time of creation Viṣṇu, Truth in the form of Ksetrajña (knower), merged with Prakṛti. The Mahattattva in its three forms, Sattva, Rajas and Tamas lay enveloped by Prakṛti just as a seed is covered by its husk. From his Mahattattva originated the three egos, Vaikārika, Taijasa and Tāmasa, the cause of the Pañcabhūtas. Because that ego contained the three *guṇas* it became the cause of the origin of the bhūtas (elements) and indriyas (senses). Ego pervaded the Mahattattva just as the Mahattattva pervaded (Aṁśa 1, Chapter 2, Viṣṇu Purāṇa).

3. In the beginning during the Deluge the world was all water. Then Śiva tore open his thigh and dropped a drop of blood in the waters. It became a huge egg. He broke it and from it came out *puruṣa* and from Puruṣa he made Prakṛti for the creation of the Prapañca. These two, Prakṛti and Puruṣa, created the Prajāpatis and they in turn created the Prajās. Puruṣa seeing the vast creation going on due to him became arrogant and Śiva chopped off his head. Śiva became repentant of his hasty deed later. To atone for his sin he took the skull in his hand and vowed that he would ever carry a skull in his hand and that he would live in cremation grounds. The two halves of the great egg became *ākāśa* and *bhūmi* (earth and sky). (Taraṅga 2, Kathāpīṭhalambaka, Kathāsaritsāgara).

PRALAYA (Destruction).

Pralaya is of four kinds. The first is *nityapralaya.* This is the destruction going on daily for all animate and inanimate objects born on earth. The second is Brāhmapralaya or naimittikapralaya. The third is Prākṛtapralaya. This is the great deluge made by prakṛti (nature) at the end of a thousand Caturyugas (four Yugas). The fourth is ātyantikapralaya. This is the union of the soul with the Supreme Being due to Jñāna. Of the above the Brāhmapralaya, or naimittikapralaya happens at the end of a Kalpa or a day Brahmā or a thousand *yugas.* The nature of this *pralaya* is as follows: At the end of a thousand *yugas* the world will look famished. Then there will be excessive drought for a hundred years together and everything in this world would be destroyed then. Then Mahāviṣṇu, lord of everything in this universe, would present himself in the seven big rays of the Sun and drink to emptiness all the waters of all the three worlds, earth, ocean and pātāla. Then by the divine power of Mahāviṣṇu the seven rays of the Sun which had grown fat by drinking this water would become seven separate Suns. These Suns would burn all the three worlds including Pātāla.Then the earth would look like the back of a tortoise (Kūrmapṛṣṭha) At that time Rudra, equal in brilliance to Kālāgni, would from beneath burn the Pātāla sending breaths from Ādiśesa. After pātāla Kālāgnirudra would burn the earth and then the heavens. Because of this all the worlds would look like globes of fire.

Then the inhabit ants of these worlds would go to Maharloka unable to bear the heat and from there to Janaloka. Thus, Viṣṇu in the form of Rudra would destroy everything.

Then from the face of Viṣṇu would originate clouds and lightning in different forms. Those clouds would rain incessantly for a hundred years and destroy the fire prevailing everywhere. When the rains become unbearable Vāyu would encroach upon the seats of the Saptarṣis in the ocean and by the breath of Viṣṇu destroy all the clouds. At the time Viṣṇu, lord of all, would lie on the back of Ādiśeṣa in that one big ocean drinking vāyu (air). Viṣṇu will lie thus for a period of a Kalpa in yogic slumber meditating on Vāsudeva taking the name Madhusūdana and form of Brahmā praised by the siddhamunis inside the ocean. After that he take the form of Brahmā and start creation.

In Prākṛtapralaya this whole universe would lie in extincartion for a period of two parārddhas. One parāddha is 100000000000000000 years (one followed by seventeen zeroes) and so the period of a prākṛtapralaya is double the above number of years. The world would then come into the grip of a great drought; fire would break out and burn away everything in this world from Mahattattva is Viśeṣa. Then prompted by the desire of Viṣṇu, pratisañcaraṇa (back into nature) would occur. Then Jala (water) would absorb the *guṇas* of *bhūmi* like gandha (smell) and when the qualities of the earth are thus absorbed the earth would merge with *pralaya.* Jala is rasātmaka. Agni will absorb the rasa of Jala and Jala would be kindled. The guṇa of Agni is from and is in the form of Sun. Vāyu would absorb it and Agni would be destroyed. Vāyu would then become powerful and shake the world. The quality of Vāyu is touch and the ether would absorb that *guṇa* of Vāyu and Vāyu would be destroyed. The quality of ether is sound and it would be absorbed by the elements. If the elements are absorbed one by one the earth would merge into water (Jala) and Jala in Agni, and Agni in Vāyu and Vāyu in ether and ether in Abaṅkāra (ego). Ahaṅkāra would merge in Mahattattva. This Mahattattva would be absorbed by Prakṛti. Prakṛti has got two forms—Vyakta Avyakta (Manifest and Un-manifest). The Vyakta would merge with Avyakta. Puruṣa is single, pure and without decay. But he is also part of Paramātmā (the Supreme Being). So Prakṛti and Puruṣa would both merge into the Supreme Being. There are no distinctions, fabrications in Paramātmā, the lord of all. It is only an existence. It is such a Paramātmā that should be known and which itself is knowledge. The Paramātmā is beyound the Ātmā(soul). It is insuch an indescribable Paramātmā that all are dissolved during a Prākṛtapralaya. (Chapter 368, Agni Purāṇa).

PRAMADVARĀ. Wife of Ruru.

Pramadvarā was the daughter of the nymph Menakā born of the Gandharva Viśvāvasu. As soon as the child was born, Menakā threw the child into the forest and left for devaloka. Sthūlakeśa, a sage who was engaged in penance in that forest in a hermitage heard the cry of a child and came out of his Āśrama. On seeing a new-born child lying unclaimed and uncared for, he took the child to his Āśrama and named her Pramadvarā and brought her up. She grew into a charming maiden and one day Prince Ruru coming that way while hunting saw her and fell in love with her. The sage was pleased to give her in marriage to the king and so fixed the date of marriage.

The day previous to her marriage she trampled over a poisonous snake while walking in

the forest with her companions and immediately she fell dead by the bite of the serpent. Ruru's grief was uncontrollable. He went bitterly crying aloud "If I have from my very birth with great devotion taken vows, let Pramadvarā rise up alive." Then a *devadūta* (messenger from god) appeared before him and said that all his wails were of no avail since it was only in the order of things that one whose āyus (period of life on earth) was over should die. Ruru then enquired of him a way of escape from this inevitable calamity and then the *devadūta* said that if Ruru was prepared to surrender half of his āyus in favour of Pramadvarā she would come back to life. Ruru agreed and they went to Dharamrāja (god of Death) and told him of his wish. Dharmarāja brought back Pramadvarā to life and she stood before Ruru as if just woken up from sleep. Their marriage was duly conducted.

PRAMOHINI

A Gandharva maiden. Pramohinī and four Gandharva maidens were absolved from their curses by a drop of water from the river Narmadā. The story recounted to Yudhiṣṭhira by Nārada is as follows: Five Gandharva maidens Pramohinī, Su, Susvarā, Candrikā and Sutārā were friends. Pramohinī was the daughter of Śukasaṅgīti, Suśīlā that of Suśīla, Susvarā of Svaravedī, Candrikā that of Candraka and Sutārā of Suprabha. On a day in spring all the five went about collecting flowers in a forest. As they went on walking they reached the pond named Acchoda. They bathed in that pond and after that made an idol of Ambikā with clay and adorned it with gloden ornaments. Putting marks on it with Kumkum (Saffron) and Candana (Sandalwood-paste) they danced around the idol with devotional songs. As they were doing so, the eldest son of sage of Vedanidhi came to bathe in the Acchoda pond. He was very charming to look at with eyes like hotus, broad chest and round and brawny hands. He looked like another Kāmadeva (Cupid). He was wearing a deer-hide and around his waist was a yellow waist-band of Mañja grass. The five girls were attracted by the ascetic youth and stopping their dancing they at first thought of making him their guest. The more the girls looked at him the more they saw a resemblance of Kāmadeva in him and they decided to make him their husband. The girls started to approach him with amorous looks and perplexed by this move, the asetic youth fled away from the place. The girls searched for him everywhere and he was not to be found. They found an emptiness on all sides. They thought that perhaps he might be a magician. They felt themselves in the plight similar to that of the *gopīs* who searched for the missing Kṛṇa. Somehow taking courage they reached their homes and fell down before their mothers. The mothers asked them why they were so late and they replied they knew not the passage of time speaking with the Kinnarīs who arrived there. Their bodies were hot and the mothers thought that it might be due to their brisk walking for such a long distance.

Telling a lie like that to hide their secret, they lay on the ground thinking about him and him alone. They did not make the Kelīmayūra (peacock kept for pleasure) dance, did not teach the parrot in the cage, did not pet the mongoose nor did they converse with their pet Śārikā. The night seemed to them like a *yuga* and as soon as it was morning they ran up to the Acchoda pond. The Brahmin boy came there that morning also for bathing. The five girls encircled him and requested him to marry them. He made several excuses and tried to get away from them. Then pramohinī breaking the circle went and caught hold of him by his legs,

Suśīlā and Susvarā caught hold of his hands, Sutārā embraced him and Candrikā kissed him on his cheeks. At last in despair the Brahmin boy cursed then and turned them into devils. The girls were not to be subbued like that . They also cursed him in return and made him also a devil. All the devils formed like that by curses and counter-curses lived in the same place in the forest. After a long time one day the sage Lomaśa came that way by chance and the burning effulgence of Lomaśa due to his severe penance made him unapproachable to the devils and they stood at a great distance from him. But the Brahmin devil by the strength of his penance in his previous life knew Lomaśa and falling before him in prostration told him everything that had happened. Lomaśa was greatly moved by his story and he took them to the banks of the river Narmadā. At that time a wind blew and drops of water from the river, changed them into their original forms and they stood praising Narmadā. Then following the advice of Lomaśa the Brahmin boy married the five girls and lived on the shores of Narmadā bathing in it, drinking its water and worshipping it. They lived there for long happily and then attained Viṣṇuloka. (Chapter 22, Padma Purāṇa).

PRĀṆADHARA

A carpenter of Purāṇic fame.

There were two celebrated carpenters in the country of Kāñcī named Prāṇadhara and Rājyadhara when King Bāhubala was ruling that country. They learnt many mechanical arts in carpentry and architecture from the great architect, Mayāsura. Prāṇadhara, the elder brother, became an addict to wine and women and gambling and lost all his wealth. Rājyadhara gave a portion of his wealth to his brother and before long both became poor. Then Prāṇadhara found out a plan and they both together made a mechanical bird and tying a rope to its legs sent in into the treasure-house of the king through a window. The bird picked up diamonds or ornaments which it could carry in its beak and came back to them. This continued daily for some days and then Rājyadhara advised his brother to stop it acquainting him with the dangers if it was ever found out. But Prāṇadhara did not heed the advice and continued the theft. When the keeper of the treasury found things missing he was worried. He mused: "Doors are not open. Can it be rats? No, there has never been a single rate here before. Then how did it happen? Thinking thus, he went and reported the matter to the king. The king was confident of the keeper. Soon he put guards over the treasure-house to keep watch over it at night. Little knowing that he was being watched Prāṇadhara put his bird into action that night also. The watchmen caught hold of the rope as soon as the bird came out with the booty from the treasure-house. Prāṇadhara knew that the trick had been found out and he rushed to his brother and told him what had happened. Immediately Prāṇadhara made a Vimāna and escaped from the place with his family. Rājyadhara also made a Vimāna and escaped. When he had travelled in the Vimāna for four hundred Kātas (Kāta = four miles) he reached a sea-shore and then leaving the Vimāna there started walking. On the way getting tired he slept inside a garden. When he woke up, a man on a peacock came to his side and said "You live here. When you are hungry and feel like taking food go to the second floor of this house and you will find there whatever you want." The visitor disappeared and he found a house in front of him. When he had finished his daily ablutions he went inside the house which was empty. But

when the went up he saw ample food in gold vessels arranged there. He never heard about his brother again. (Taraṅga 9, Ratnaprabhālambaka, Kathāsaritsāgara).

PRASENA

A King of Vṛṣṇivaṁśa.

1. *Genealogy.* Descending in order from Viṣṇu—Brahmā Atri—Candra—Budha—Purūravas—Āyus—Nahuṣa—Yayāti—Yadu—Sahasrajit—Śatajit—Hehaya—Dharma—Kunti—Bhadrasena—Dhanaka—Kṛtavīrya—Kārtavīryārjuna—Madhu—Vṛṣṇi—Yudhājit—Anamitra—Snigdha (Nimna)—Prasena. Snigdha had two sons, Prasena and Satrājit.

2. *Prasena and the Syamantaka.* Satrājit and Sūrya (Sun) were friends. Once Satrājit requested Sūrya to give him some gift as a token of their friendship. Then Sūrya gave him the Syamantaka gem. If that stone was worshipped daily with *pūjās* by Brāhmaṇas it would yield eight loads of gold daily. When once Satrājit travelled by air with that gem round his neck the people of Dvārakā mistook him for Viṣṇu. Śrī Kṛṣṇa was attracted by the beauty and power of that stone and he asked Satrājit that gem for a good price. Śri Kṛṣṇa offered as much money as he wanted and still Satrājit did not part with it.

Once Prasena went hunting with that gem round his neck and he was attacked and killed by a lion. The lion while carrying the Syamantaka was killed by Jāmbavān and the latter carried the gem to his den and gave it to his children to play with.

When Prasena did not return from his hunting and was found later lying dead without the gem the news spread that the stone might have been stolen by Kṛṣṇa after killing Prasena. The slander reached the ears of Kṛṣṇa also and he went to the forest in search of the Syamantaka. He found the cave of Jāmbavān and on peeping in found the children of Jāmbavān playing with the gem. Jāmbavān attacked Kṛṣṇa and after a grim battle which lasted for several days Jāmbavān was defeated. When he knew that it was Kṛṣṇa who had defeated him he gave him alongwith the Syamantaka his daughter Jāmbavatī also Kṛṣṇa brought the gem and the girl to Dvārakā and gave back the gem to Satrājit. (Chapter 38, Harivaṁśa; Chapter 13, Part 8, Padma Purāṇa).

PRASENAJIT IV.

A King who lived in the city of Śrāvastī. Once a very virtuous Brahmin came to this city. Finding him to be a man of great virtues a Vaiśya took him to his house and kept him there worshipping him. Many rich men coming to know of the Brahmin came and worshipped him with offerings of costly clothes and ornaments. Within a shorttime the poor Brahmin got a huge heap of gold and silver. He collected his lot and at night without letting anybody know went and buried it in a secret place in the forest. After some days he went and looked for it and found his buried wealth missing. When the Brahmin returned weeping, the host, the Vaiśya, gathered from him all that had happened. The householder consoled him but the miserly and greedy Brahmin was not to be pacified thus and he started to commit suicide. He went to a pond nearby and was about to jump into it went to pond nearby and was about to jump into it when Prasenajit who heard about this came to the spot and told him thus:—"Do not grieve over your loss. I shall make enquiries about it and if the stolen wealth is not recovered I shall

give you compensation from my treasury."

After consoling the Brahmin thus, the king went to his palace. He pretended to be ill and called the physicians of the city to his side. He asked them about their patients, their illness and the medicines prescribed for them. One of the physicians during the enquiry said thus: "Oh lord, Mātṛdattavaṇik is my patient. Yesterday I prescribed to him the root of Ūraka plant." The king soon dispersed the physicians and sent for Mātrdattavaṇik and asked him who had brought for him the root. When Mātṛdattavaṇik replied that it was his servant the king sent of the servant and on questioning the servant the latter confessed having taken the hidden treasure. Thus because of the intelligence and wisdom of the king the Brahmin got back his wealth.

PRATIPA

A King of Candravaṁśa (Lunar dynasty). He was the father of King Śantanu. There is a story behind the birth of the son Śantanu to Pratīpa.

One day this Rājarṣi was worshipping the Sun-god in the waters of the river Gaṅgā, when a beautiful maiden rose from the waters and sat on the right thight of the royal asetic. The king was embarrassed and he told her thus:—"Oh sweet girl, who are you? Do you realise what an unrighteous deed you have done? Why did you thus climb on my thigh without seeking my permission? The right thigh is for the daughter and the wife of the son. Since you have thus sat on my right thigh, you shall be the wife of my son when one is born to me."

Hearing this the maiden jumped out from the thigh of the king and left the place and the King went to his place. After some time Pratīpa got a son named Śantanu. Śantanu was none other than emperor Mahābhiṣak who was forced to be born on earth due to a curse of Brahmā. When Śantanu came of age Pratīpa decided to spend the rest of his life in forests and calling his son to his side gave him all advice and added "Son, perhaps a maiden may come to you and if she comes accept her as your wife. Do not ask her about her identity. By making her your truthful wife you will acquire a great many benefits.

Pratīpa, thereafter, entrusted the kingdom to his son and after performing severe penance in the forests attained *divyaloka*. (2nd Skandha, Devī Bhāgavata.

PRAYĀGAMĀHĀTMYA

The *tīrthamādātmyas* are very important and useful for not only reconstructing the cultural history of India in general but also for that of local history in particular, but such a study is to be done with great care and caution. Moreover, it is useful from the point of view of the study of place-names of sub Tīrthas in and around the Tīrtha under consideration. From these points of view the Prayāgāmāhatmya sheds a flood of light on the religious practices etc. and mentions several sub Tīrthas which also commanded veneration of pilgrims who visited them. The prayāgamāhātmya is broadcast in several Purāṇas and other works. In this paper it is proposed to discuss it as found in the Matsyapurāṇa (= MP), especially because it (MP) is one of the older works of Purāṇic literature and this tract on the Prayāgamāhātmya gains further in weightage, as Lakṣmīdhara Bhaṭṭa (1100-1130 A.D. an outstanding digest-writer quotes mostly from the MP in his treatment of the Pravāga-māhātmya Moreovers, as Dr. V.S. Agrawala observes, "we know that Mathurā, Prayāga, Vārāṇasī Pāṭaliputra and Ujjayinī were five-great

centres in the Gupta age, the first three of which were also far-famed religious centres in addition to their commerical and political importance. With reference to the Prayāga-māhātmya the topographical details given here are of importance.

The MP devotes ten chapters, i.e., 103-112 covering 261 stanzas in honour of the glory and greatness of Prayāga. According to the MP the Prayāgamāhātmya was narrated originally by Brahmā to the renowned sage Mārkaṇḍeya (104.1; 108.1; 109.1) who narrated it in turn to disconsolate Yudhiuṣṭhira, while the latter pondered over the sad demise of Suyodhana and others in the epoch-making Bhārata war and the consequent restoration of the lost empire (103.1ff). In the MP Nandikeśvara narrates it, as it was done by Mārkaṇḍeya to Yudhiṣṭhira (103.1 ab).

Derivation of the Word Prayāga

The word *Prayāga* is derived from pra-yaj. The MP appears to emphasis on the prefix pra, when it states that "it predominates over all places on account of (its) supernatural power of efficacy. The explanation of the componental part-yāga (yaj) appears to be given, when it states that gods and sovereign rulers adore it with sacrifices and hence it is *sanctum sanctorum*. The MP designates Prayāga as *Prajāpatiksetra* (extending from Prayāga-Pratiṣṭhāna to Vāsukihrada (104.5), because Prajāpati is said to have performed a sacrifice—and is said to remember it daily (109.16). It is called the *Tīrtharāja.*

Extent and Boundaries

The area of Prayāgamaṇḍala is five *yojanas* and it extends from Pratiṣṭhāna to Vāsukihrada, two Nāgas Kambala and Aśvatara and Naga Bahumūlaka.

Eulogy of Prayāga

Prayāga is one of the three *kṣetras par excellence*, the other two being Vārāṇasī and Gayā (*tristhalī*).It is said to abound in so many numerous holy places that Mārkaṇḍeya declares his inability to enumerate one and all (104.7) and this remark tends to suggest that various sports, *viz.* shrines, trees, etc. of this holy city were looked upon as a *tīrtha.* With a view to enhancing the sanctity of the city the *Purāṇakāra* waxes in hyperbolical description of stating that Prayāga is under the special protection of Indra, whereas, Hari and other gods are said to be the guardians of the *maṇḍala* (104.9) which is larger in extent and less holy than the former. The MP further states that till the time of the universal cataclysm Brahmā, Viṣṇu and Śiva alongwith other gods, *gandharvas, siddhas,* great sages, seven islands, oceans, mountains and other divine or semidivine beings cherish to sojourn in this appealing city which is defiant of the universal destruction. Over and above these celebrated denizens *Vedas* and *yajñas* dwell in person in this city which stands on the confluence of the Gaṅgā and Yamunā, the daughter of the Sun *(Tapanasya sutā* 110.5) (106.17ff., 110.9; 111.4ff). The superiority of Prayāga over other places is brought out by remarking that its very remembering, hearing of its glory, its sight, recitation of its name and an application of clay thereof the one's body liberate one from all sins. Not only this, but also the very remembering of Prayāga at the time of death either at home or in one's own land or in a foreign country brings about one's

transportation from this mundane world to the Brahmaloka (105.18). It is said that a regular bathing for a period of one month coupled with a continent life at the confluence of the two mighty rivers washes away all sins (108.14). The direction of the Purāṇa about a bath for a period of three months thrice a day in the *Triveṇī* even to a betrayer of trust brings out the faith in the purging influence of the waters and reflects the horror of the betrayer (108.15). Moreover, the Purāṇa refers to the living institution of *Māgha-snāna* when it states that a bath taken thrice especially in the month of Māgha bears a reward equivalent to a gift of a hundred thousand cows (107.8). It is in the month of Māgha that the ten thousand Tīrthas and crores of rivers are said to be present in the Ganges (112.16); possible this one of the factors that makes a bath in the month of Māgha especially purifying and merit-giving. "*The Melā* in this month (i.e. Māgha) and once every sixth and twelfth year is an old institution of which we have evidence in Yuwan Chawang in the 7th century. The miraculous virtues of bath tend to glorify the greatness of Prayāga.

This is the only holy place where the miserable, the poor and those with a fixed determination can hope to get liberation (105.2) and this may also tend to suggest the magrico-mystical effect of this place. Prāyāga is said to be holiest place in triple worlds and the region between the Gaṇgā and the Yamunā is said to be *jaghana* of the earth. In this connection MM. Dr. P.V. Kane observes that "the idea appears to be that the holy places are the children of the earth.

RELIGION AND PHILOSOPHY

Institution of Sacrifice and Tīrthayātrā

In ancient India sacrifice was not only the centre of human activity, but also the end-all and be all of all activities. It was the means to heaven and liberation. It was not possible for all to perform costly sacrifices like the Aśvamedha. It is also quite wellknown that the Vedic rites were tabooed to Śūdras and women, who were thus deprived of the spiritual benefits accruing therefrom and hence stood in need of a substitute which could satiatae their earnest longings in this domain.

From another point of view also there arose a need for a substitute which found an expression in the *tīrthayātra*. The Brahmapurāṇa quoted by Lakṣmīdhara Bhaṭṭa enjoins that in event of his incapacity to perform sacrifices a Brāhmin must visit holy places. The MP accepts the fact for the performance of a sacrifice, guidance and help of expert priests, several implements and many other auxiliary things, which are necessary for the performance of the sacrifice, involve a very serious financial implication and hence the sacrifice was within the reach of kings and affluent people only. It is therefore that MP recommends a pilgrimage to holy places to the pauper as a substitute of a sacrifice. It also that the pilgrimage surpasses even in some respects the rewards accruing from sacrificial performance. Thus the Purāṇa boldly advocates the superiority of the theory of *Tīrthayātra* over that of sacrifice. Thus, we see that such Purāṇic injections filled up a significant gap in the religious and cultural life of the people.

Mythology

Viṣṇu who is a minor deity in the ṚV assumes a prominent position in the Brāhmaṇa period and is even identified with sacrifice. This equational imagery appears to be reflected, when Viṣṇu is described as *Yajamānaḥ* (106.136) and as such Viṣṇu is said to reside in Prayāga, the middle *Vedī* of Brahmā after the universal destruction.

Suicide

"To live till death releases one is regarded as an unfailing means of obtaining salvation in most major *tīr*thas and naturally people got a fascination not only to pass their last days, but even to put an end to their life in holy places like Prayāga, Vārāṇasī etc. Suicide is condemned all over the world and India is no exception to it, the ancient Indian law-givers reprobated in general the practice of religious suicide at holy places. But this bar with post-mortuary penalties was waived off under certain circumstances. As mentioned above, Prayāga is a renowned centre of religious suicide. In this connection the following stanza from the MP deserves to be noted:

na vedavacanāt tāta na lokavacanāt tathā/
matir utkramaṇīyā te prayāgagamanaṁ prati// 106.22

i.e. "One should not suppress a wish of going to Prayāga on account of *devavacana* or *lokavacana*". This stanza recurs in many Purāṇas and the Mbh. with variants the important of them being *vedavacanāt* and *Prayāgamanam* for *Prayāgamaraṇam.* The edition of the MP with the Prakrit *ṭīkā* by Janārdanācārya and Anantācārya (Adhyaya) 105, stanza 22, vol. I., p. 674) and the one by Jivanada (Adhyāya 104, stanza 22, p.366) also read the same as the Anadashram Sanskrit Series (=ASS). Dr. Ram Pratap Tripathi (मत्स्यमहापुराण p. 247) also appears to accept the ASS, reading in the translation. As mentioned above this stanza occurs also in the Mbh. (*vide* in 27); some of its mass. *viz.* B.1.3, T2 G2 read देववचन.(m as in text)s reads गमनं for मरणम्. It is significant to note that this stanza as quoted in the Tīrtha vivecana kāṇḍa of Lakṣmidhara Bhaṭṭa's Kṛtyakalpataru (p. 143) (wherein it is ascribed to the MP) reads *vedavacanāt* for *devanacanāt* and *Prayāgamaraṇam* for *Prayāgamanam.* Of course, the final reading will be decided in the critical edition of the MP. With the reading as found in the Tirthavivecana Kāṇḍa, the MP appears to sanction and commend suicide at Prayāga in eloquent terms. Elsewhere, *i.e.* in MP 108.26 it is said that a *prāṇaparityāga* in the Yamunā leads to an acquisition of the *paramapada.* The Dharmaśāstra literature and the Purāṇas sanction *prāṇaparityāga* under various circumstances out of which the following are referred to in the MP in the context of suicide at Prayāga.

SUICIDE BY KĀRṣĀGNI

If a person, who is free from all diseases and also from any deficiency of limbs and is in full possession of five senses, embraces his death in the cowdung-fire at the confluence of the Ganges and the Yamunā, he is honoured in heaven for as many years as there area pores in the body. It is significant to note that these Purāṇic statements are also supported by historical events. The Ahisad inscription of Ādityasena of Magadha states that his fifth ancestor plunged himself in the slow burning cowdung fire as it in waters. This mode of suicide is also referred to in the Ani-i-Akbari.

Suicide by Jalapraveśa

A Suicide by *jalapraveśa* at the confluence of the two mighty rivers, the Ganges and the Yamunā at the time of the lunar eclipse is promised the somaloka (107.13). This is also referred to in the Ain-i-Akbari. There are historical instances of suicide by this process in Karṇadeva of Cedi (1042 A.D) Dhanga Candella (1000 A.D.) and the Cālukya king someśvara Āhavamalla (1065 A.D.) who committed suicide in the Tuṅgabhadrā. Gāngeyadeva (1040 A.D.) alongwith his hundred wives committed suicide in Prayāga.

Suicide by other Modes

(i) A person can commit a suicide by hanging his head down and with legs up and by drinking the flames of fire. Such a suicide is promised a stay in heaven and on his return therefore he is to be re-born as an *agnihotrin* (107.15-16).

(ii) A person can also commit a suicide by lopping off various limbs of his body and offering their pieces to birds. Such suicide is promised a stay in the *Somaloka* for a period of hundred thousand years and on his return therefrom he is to be reborn as a righteous king (107.17-18). This practice is referred to by Hiūen Tsang (c. 629-645 A.D.).

In connection with the religious suicide it is to be noted that such a suicide had not to undergo any post-mortuary penalty, but on the contrary he secured a place in celestial regions.. Somaloka etc. With fabulous pleasures. *e.g.* all types of heavenly pleasures in the good company of manes, sages and *gandharvas.* Moreover, on the expiry of the religious merit he was reborn on the earth as a lord of Jambūdvīpa etc. (107.11 ff). *En Passant* it may be mentioned that *prāṇaparityāga* is in general extorted at *tīrthas.* Such enticing temptations which were held out might have accentuated the cases of suicide at holy places. But gradually there arose even a repulsive feeling to suicide either at Prayāga or Vārāṇasi.

Worship of the Dead

With the ancestor-worship which forges a permanent bond between the dead and the living and which is found even in primitive societies, is closely associated the institution of *śrāddha.* Amongst the several *Śrāddha-devas* river-sides and *tīrthas* find a place. It is, then, but natural that Prayāga, being one of the foremost holy places, be strongly recommended as one of the right places for the offering of śrāddha (105.14).

One of the important aspects of the cult of manes is the group bound by mutual ties of offering and receiving the oblations and in this connection various strata of views are met with in this section of the Prayāgamāhātmya. The group of the three comprised of the father, grandfather and great grandfather, is alluded to and this group received the *piṇḍas,* whereas the further ascendants, i.e., the fourth, fifth and the sixth ones, received the *lépa* and hence were designated as *lepabhāgins* or lepabhāk-s and the seventy-one is the ego. At another plea the *sapta-puruṣasāpiṇḍya* is alluded by the phrase *āsaptamaṁ kulam* (108.26ab). Elsewhere in this tract (109.28; 108.5) there is reference to the ten ascendants and ten descendants (cf. *daśa pūrvān daśa parān).* In 109.2 it is declared that a bath at Somatīrtha will effect the liberation of hundred pitṛs (cf. also 101.30). This may possibly be interpreted to be a distant reminiscence.

Of community-worship which by the time of the Atharvaveda had changed from that of the community to that of the family.

Fasting and other Rules

Fasting and continence follow as a corollary to *śrāddha*. From the point of view of the bodily discipline it brings about mental purification which in turn enables one to acquire celestial regions or a reward of a *śrauta* sacrifice. It is pointed out that if a fast is observed in Prayāga by a person sound in health and with perfect continence, he gets a reward of the horse-sacrifice at every step (108.3-5). Such statements can be interpreted as an *arthavāda* emphasizing the need and utility of a fast at holy places. Another interpretation may also be suggested from the religo-legal point of view; the *tīrthayātra* is one of the means of reducing or mitigating the consequence on sin. The Viṣṇudharmasūtra (35.6) decrees that those quality of *mahāpātakas)* may be immunized by the performance of the Aśvamedha sacrifice or by visiting all sacred places on the earth. Elsewhere (184.18) the MP. states that a heap of sins as big as the mountain Meru or Mandara is nullified, when one visits Avimukta (Benares). A person taking a bath at Benares is promised a reward of ten horse-sacrifices (183.71). Such statements of benefits may also be interpreted as a forceful attractive method of stating that a fast or a bath is a penalty for a *mahāpātaka*.

Philosophical Gleaning

In India religion and philosophy go generally together. Every religious faith in India has tried, generally to equate its godhead, *e.g.* Viṣṇu, Śiva, etc. with Brahman. The ominpresence of the Lord is an acknowledged fact in Indian religion and philosophy. The MP also sings that Brahman is present in all beings (109.13, 111.5) and a step further in this lofty notion can find also an expression in the belief that gods are present in trees or "the trees are the homes of spirits or are incarnated gods." And the MP states actually that the *Akṣayavaṭa* reflects on the dendrolatrical aspect of religion. Even now a days ladies worship the *vaṭavrkṣa (Ficus indica)* on the full-moon-day of the month of Jyeṣṭha. In the Upaniṣads Brahman combines the triple function of origination, maintenance and destruction of the universe. In the later mythology Brahmā is associated with the function of creation. Viṣṇu with that of maintenance and Śiva with that of destruction. The MP associated these deities with these functions (111. 3-4). The original functional triune unity is echoed in the MP, when it declares that Brahmā, Viṣṇu and Śiva are the three parts (*bhāgāḥ*, v.1 *devāḥ* in *ga* for *bhāgaḥ* in the ASS, edition). of one corpus (3.16).

The Indian thinkers have advocated various means for the realization of the Absolute and the MP refers to the following ones in this tract:—*Vrata, dāna, tapas, tīrthas,* sacrifices with due fees and gifts, *yoga* (*vide* also 109.g ff), *sāṁkhya, sadācāra, japa, homa,* fast, bath and even suicide (106.27, 107.3, 9ff; 110.19;112.7). These means enable an aspirant to have a realisation of the lord which in turn leads to the attainment of the *parama gati* (111.5). The MP declares emphatically that the above-said means are of no significance as compared to a stay in Prayāga (110.19-20), which transports directly an aspirant to a particular celestial region which he deserves *e.g.* Rudraloka (112.9). etc. 5ff; 107.5ff, 39), till his *karmans* last and then he is re-born in a wealthy family or as a lord of Jambūdvīpa (105.7,11;11; 105.37,

45;107.6). It is also interesting to note a cautionary remark that those who steal elephants, horses, cows, oxen, jewels, gold etc. and offer them as gifts are denied the heavenly regions and are doomed to hell, where others to repair to are the despisers of cow, fire, scriptures, gold, water, women and parents (109.20ff). *En passant* this reflects on some evil element and practice in the society.

Topographical Data

The chapters on the Prayāgamāhātmya furnish us with topographical data. The *tīrthas* mentioned are arranged here in an alphabetical order for ready reference:

1. *Agnitīrtha:* It is on the southern bank of the Yamunā. And it is to be visited on the second day during the *bahirvedi parikrama* of Prayāga (Tīrthānka=TK, p. 118).
2. *Akṣayavaṭa*: The Lord Śiva is said to protect it (104.10), may, he is said to transform himself into this *vaṭa* (111.10). A suicide at the root of this tree leads one to the Rudraloka (106.11). In the Fort there is the Pātālpur temple and the Akṣayavaṭa is shown here (TK. p. 117). H. R. Nevill observes that (in the court) "there was a large tree from which devotees used to throw themselves down in order do die on the sacred spot. The twelve Ādityas who are *Rudrasaṁsṛtāḥ* do not burn the *vaṭamūla* even though they burn the whole universe (106.11-12).

PRAYĀGA

A sacred place situated at the meeting point of Gaṅgā and Yamunā. He who bathes at this holy spot would get the benefit of doing ten Aśvamedhas. (Śloka 35, Chapter 84, Vana Parva).

It is believed that at Prayāga there is the presence of Brahmā, *devatās, dikpālakas* (guardians of the quarters), *lokapālakas* (guardians of the world), *Sādhyas* (realised souls), *Pitṛs* (manes), *Maharṣis* like Sanatkumāra, Aṅgiras, Brahmarṣis, Nāgas, Garuḍa, Siddhas, Sūryadeva and Mahāviṣṇu. There Mahāviṣṇu. There are three fire-pits there. The river Gaṅgā runs through the centre of these pits. The Centre of the confluence of Gaṅgā and Yumunā is believed to be the waist of the world. There is at Pravāga the world-famous Triveṇī confluence. If one bathes at that place one gets the benefit of Aśvamedha and Rājasūya together.

The greatness of Prayāga is described thus: Prayāgatīrtha, Pratisthānatīrtha, Kambalatīrtha, Aśvataratīrtha, and Bhogavatīrtha are said to be the Yāgavedīs of Prajāpati. At such a Prayāga Vedas and yajñas live personified. If one praises it or chants its name in songs or smears the mud format on one's body, one would be absolved of all sins. If one gives away anything in charity at this place or conducts Śrāddha (ceremony of giving offerings to deceased relatives) or does pious mutterings one world get benefits of an imperishable nature. There are about seventy thousand Tīrthas in this world, ten thousand of one kind and sixty thousand of another kind. Prayāga has the presence of all these Tīrthas and so it is considered as the best of all *tīrthas.* Here is the Bhogavatītīrtha of Vāsuki and the *tīrtha* called Haṁsaprapatana. If one bathe in the ponds therefor three days together one would get the credit of giving as charity a crore of cows. The three important places are the Gaṅgādvāra, Prayāga and Gaṅgā sāgarasaṅgama. Chapter 211, Agni Purāṇa).

PRĀYAŚCITTA

In ancient Bhārata sacred injunctions existed about religious rites to be performed for the atonement of sins committed. The following are a few of them.

Murder is that act which ends in loss of life. One who kills a Brahmin is a Brahmaghātaka. Even if murder is actually committed by one man, all those involved in a conspiracy for murder are murderers. If death occurs while treating a patient it is no murder. If death occurs when you punish your son, disciple or wife it is no sin. If he who has killed a Brahmin or a cow commits suicide he will be absolved from his sin. Or he should go about begging with a skull and the organ of generation of any animal. If he spends twelve years begging eating little and with repentance in his heart the Brahmaghātaka will be absolved of his sin and he will become pure. If the murder is done to serve a purpose of his he should live as a beggar for twelve years but if it is not done to gain any end of his, he need live only for six years as a beggar. If a Brahmin attempts to murder another Brahmin he should observe the above vow for three years. If the attempt is made by a Ksatriya he should double the period; if by a Vaiśya or Śūḍra, triple the period. If a Brahmin kills a Kṣatriya he need observe only three-fourths of the prāyaścitta. If a Brahmin kills a Vaiśya or Śūdra he need observe only an eighth part of the prāyaścitta. If the kills a woman he should observe the punishment fixed for killing a Śūdra.

If a Brahmin does 'gohatyā' (killing a cow) he should practise penance drinking Pañcagavya (five products of the cow taken collectively). He should sleep in a cowshed and go about feeding the cow and should also give away cows as gift. If a *gohatyā* is committed by a person of any other caste, he need observe only three fourths of the prāyaścitta. Hitting the cows by fists, piercing their body with nails and cutting their horns are to be classified under *gohatyā*. If one kills a cat mongoose, frog dog, or a bird, one should drink milk for three days.

Thought wine, date-palm-juice sugarcane-juice, black-plam-juice, tamarind-juice and toddy are intoxicants they are not classified under alcoholic liquors. Real liquor or *surā* is that made from rice flour. Drinking liquor is prohibited to Brahmins, Kṣatriyas and Vaiśyas. If any one of these castes drinks he should drink water performing penance or live eating pippalī (long pepper) for a year or eat oil cake at night for a year. If one drinks water in a pot used for taking liquor one should observe the *prāyaścitta* for seven days. If he drinks water from a cāṇḍāla he should observe the *prāyaścitta* for six days. If one eats rice from a cāṇḍāla one should observe Cāndrāyaṇa. (an expiatory penance of decreasing and then increasing food according to the waxing and waning of the moon). If one eats food in the house of a Śūdra during times of distress, one would be absolved of the sin by repentance alone. Taking another man's property and appropriating it to himself is called theft. He who steals gold should be struck on the head by a wooden pestle by the king and killed. Alternatively he should live for twelve years with matted hair, eating one time a day only such things as leaves, fruits and roots and lying on earth. He who steals diamonds, pearls, corals, copper, silver, iron, bronze and granite stones should fast for twelve years. He who enjoys sexual intercourse with his father's wife, own sister, daughter of his preceptor or wife of the preceptor should burn himself in a hot iron pot. Alternatively he should embrace a red hot iron idol of a woman and die. (Chapters 183 and 184, Agni Purāṇa).

PRIYAVRATA

The eldest son of Svāyambhuva Manu. He had another son named Uttānapāda and three daughters named Ākūti, Devahūti and Prasūti. The daughters were married to Ruci, Kardama and Dakṣa respectively. (8th Skandha, Devī Bhāgavata).

Priyavrata married Barhiṣmatī daughter of Kardama-prajāpati. He got of her two daughters named Samrāṭ and Kukṣi and ten sons named Agnīdhra, Agnibāhu, Vapuṣmān, Dyutimān, Medhas, Medhātithi, Bhavya, Savana, Putra and Jyotiṣmān. Of these jyotiṣmān was really possessing jyotis (brilliance). All the sons, Medhas, Agnibāhū and Putra, were interested in the practice of *yoga* and were aware of their previous births. Priyavrata distributed seven islands to seven of his sons as follows.

Jambūdvīpa to Agnīdhra; Plakṣadvīpa to Medhātithi; Śālmalīdvīpa to Vapuṣmān; Kuśadvīpa to Jyotiṣmān; Krauñcadvīpa to Dyutimān; Śākadvīpa to Bhavya; and Puṣkaradvīpa to Savana.

Agnīdhra had nine sons named Nābhi, Kimpuruṣa, Harivarṣa, Ilāvṛta. Ramāya, Hiraṇvān, Kuru, Bhadrāśva and Ketumāla. (Chapter 1, Aṁśa 2, Viṣṇu Purāṇa).

Priyavrata once circled round Meru in his chariot. As if competing with the sun Priyavrata started his circling if competing with the Sun Priyavrata started his circling alongwith sunrise and ended it at sunset. He did so seven days making nights look like day and the sun appear dim and faded. The sun was dejected and it was at the request of the Trimūrtis that Priyavrata stopped his circumambulation. It was the path of Priyavrata's circling for seven days that later became the seven oceans of Purāṇic fame. (Yuddha Kāṇḍa, Kamba Rāmāyaṇa).

PṚthĀŚVA. An ancient king who worships Yama. (Śloka 19).

PRTHU (VAINYA)

A King of greatvirtue born in the line of Dhruva.

Descending in order from Viṣṇu—Brahmā—Svāyambhuva Manu—Uttānapāda—Dhruva Śiṣṭi—Cākṣuṣa Manu—Kuru—Aṅga—Vena—Pṛthu.

Manu, son of Cākṣuṣa, got of his wife Naḍvalā eleven sons Puru, Kuru, Pūru, Śatadyumna, Tapasvī, Satya-Abhimanyu. Of these the second son Kuru got of his wife Ātreyī seven sons named Aṅga, Summans, Svāti Kratu, Aṅgiras, Gaya and Śibi. Aṅga married Sunīthā. She delivered a very wicked son named Vena. Pṛthu was born to Vena. Pṛthu got six sons named Antardhāna, Vādī, Sūta, Māgadha, Pālita and Vijitāśva.

Sunīthā, wife of Aṅga, was the eldest daughter of Yama. Vena was born of her. Vena, the grandson of Yama, because of hereditary traits from his grandfather, was very wicked even from birth. When Vena was crowned king by the *maharṣis* and he became the supreme lord of the world he announced to the world thus: Yāgas should not be per shouldd be done. There is nobody put me to accept as Yajñapuruṣa the share of yajñas. I am the sole lord and consumer of yajñas."

The sages were dumbfounded. They all approached Vena and impressed upon him the necessity of performing a Yāga to propitiate Mahāviṣṇu. Vena who got angry at this request of the sages told them thus: There is nobody greater than I and I have none to be worshipped. Who is Hari, your Yajñeśvara? (lord of the yāga). All such great powers who can bless and curse alike and such eminent deities and entities like Brahmā, Viṣṇu, Śiva, Indra, Vāyu, Yama, Varuṇa, Sūrya, Agni, Dhāṣā, Bhūmi and Candra are merged in me, the king. Do understand

this fact and obey my orders."

Despite repeated requests Vena did not give permission to conduct a Vaiṣṇava yajña. The sages got angry and cried aloud "Kill this wicked man", "Kill this wicked man". Saying thus the sages killed Vena by Kuśa grass made sacred and powerful by mantras—Vena, who was spiritually dead because of his contempt of the gods even before. Then the sages saw dust rising in columns from all sides and asked the people the cause of the same. The people said "When they knew that there was no king poor people have turned themselves into rogues and are plundering the wealth of the rich. The swift movement of these running in haste are raising dust from the ground below."

The *ṛṣis* conferred together and to get a son from the dead Vena they churned the thigh of the wicked king. Then from the thigh came out a short and black)as black as a burnt pillar) man with a impressed face who stood before the sages in distress and asked "What am I to do?" The sages said 'Niṣīda' meaning 'sitdown'. He thus, became Niṣāda (an illiterate forest dweller). He went to the mountain of Vindhya and alongwith him went all the sins of Vena. Niṣādha thereafter are said to be those who have destroyed the sins of Vena.

Then the sages churned the right hand of Vena and from it came out a brilliant boy of great strength and power and he was named Pṛthu. At the time of his birth there dropped from heaven the divine bow Ajagava and many powerful arrows and a divine armour. All animate objects of the world were happy at his birth. Vena attained svarga for having delivered such a brilliant son. For the coronation of Pṛthu the oceans brought very many precious diamonds and the rivers holy water. Brahmā alongwith Āṅgirases came and crowned Pṛthu as the emperor. Brahmā saw the line of Candra in his right hand and was, therefore, pleased to know that he was part of Mahāviṣṇu. Thus, Pṛthu, valiant and brilliant, was crowned their emperor by the virtuous people of Bhārata.

He united his people by his love for them. When he travelled through the ocean the water stood still and when he travelled on land the mountains gave way and his flag-pole was never obstructed anywhere.

Brahmā performed a *yāga* as soon as Pṛthu was born. From that *yāga* was born a very wise and intelligent demon named Sūta. A scholarly Māgandha also was born from the *yāga*. The *maharṣis* commanded the Sūta-Māgadhas to praise Pṛthu and they then said "Oh revered sages, we do not kr.ow anything good or bad about this king just born. He has not earned a name or fame. Then on what basis are we to sing praises about him?" The *maharṣis* said that they should praise him for the qualities he should have in future. Pṛthu heard that and feeling elated decided to become a very virtuous emperor. When Pṛthu was thinking like that Sūta-Māgadhas slang in melodious tones thus: "This kind speaks the truth always, is charitable, is one who keeps his promises, is valiant and full of all good qualities." Thus with the blessings and good wishes of all, Pṛthu started his reign.

The people were hungry for want of proper food crops. They approached Pṛthu and told him that during the short interval between Vena's death and Pṛthu's assuming charge the goddess of earth drew inside all her vegetations and so the people were put to great difficulties. They requested him to generate vegetations again.

Pṛthu got angry on hearing this and taking his bow Ajagava and several arrows went in

search of the goddess of earth. The goddess got frightened and fled taking the form of a cow. She went to all lokas but Pṛthu followed her with his bow and arrows everywhere. At last desiring to escape from the arrows of such a valiant king Bhūmidevī went to him and trembling with fear said "Oh king, why do you make such a persistent attempt, to kill me which would be the great sin of Strīvadha?(killing a woman)." The Rājā replied that there was no sin in killing wicked persons. The goddess asked what refuge was there for the people if the earth was destroyed. The king said that he would protect his people by the power of his *yoga*. Bhūmidevī was frightened and she said "Oh king, I shall give you back all I have destroyed in the form of milk. Therefore, virtuous as you are, if you are really interested in the welfare of the people I shall allow you to milk me and take back everything you want. Do bring a calf."

Pṛthu by the end of his bow put in arrangement at one place the thousands of mountains which were lying scattered over the country. The grounds were not even and so there were formerly no divisions into villages and towns. There were no grain-plants like paddy or wheat, no agriculture, no cow-protection and no trade. It was since the time of Pṛthu that all these came into being. People desired to live in places where the grounds were even. Then the people lived on fruits, leaves and roots. When they were all destroyed people found it difficult to live.

Therefore, Pṛthu making Svāyambhuva Manu as calf milked for the welfare of his people all plants from the earth. People do live even today by what was milked then. Pṛthu, because he gave life to Bhūmidevī, became her father and she got the name Pṛthvī.

The Brahmin sages milked the cow of earth again. Then Agastya became the calf and Bṛhaspati milked. When the planets milked, Candra became the calf and again Bṛhaspati milked. The *devas* even now feed on the Ūrjjakṣīra (milk rich in food value) they got then. All the animals live because of their virtue and truth. The *ṛṣis* milked truth and virtue. The manes made Yama the calf and Antaka the milker. They milked Svadhā in a silver pot. The cobras and serpents making Takṣaka the calf milked poison making Dhrtarāstra the milker. They live by their poison which is their great defence also. The *daityas* and *dānavas* using Virocana as calf and making the two headed Ṛtvik Madhu as the milker miled jointly courage, valour and the Sarvaśatruvināśinī Māyā (māyā, the destroyer of all enemies). They milked in an iron pot. All their knowledge, bodily health, strength, vigour, brilliance and valour are made from this and that is why they are adepts in the art of Māyā even now.

Yakṣas milked in iron pot milk that disappeared from the earth. Rajatanābha milked using Vaiśravaṇa as calf. That Yakṣarājaputra was sarvajña (knowing all) and Sarvadharmajña (conversant with all charitable things) with two heads and eight hands. The *rākṣasas, piśācas* and wicked maruts using Rajatanābha as milker and Sumālī as the calf milked blood in a pot made of a skull. They live on this.

The Gandharvas and nymphs using lotus as their pot, Suruci as milker and Citraratha as calf milked music from her. The mountains making Mahāmeru as milker and Himālayas as the calf milked diamonds and medicines. The sacred trees Sāla the milker and plakṣa the calf and milked in a pot of palāśa Chinnadagdhaprarohaṇa (the power of growing again even if cut of burnt). The siddhaguhyakacāraṇavidyādharas also milked her each using different pots, calves and milkers and they all got what they wanted.

Pṛthu's land became rich and prosperous. Then he performed an Aśvamedha. The Yāga

horse has led by Vijitāśva, sons of Pṛthu. Indra did not like Pṛthu conducting the *yāga*. Indra hid at a place on the path of the *yāga* horse. The sage Atri helped Indra. Indra bound the horse and a fight ensued between Indra and Vijitāśva in which Indra was deplorably defeated and confessing his guilt he craved for pardon and Pṛthu granting him pardon became his great friend. (4th Skandha, Bhāgavata).

In the history of Bhārata the period of Pṛthu's rule is considered a golden period. When Pṛthu became the emperor, Brahmā divided the universe into several kingdoms and made a separate ruler for each of them. Soma was appointed king of the stars, planets, Brahmins, plants, *yāgas* and austerities. He appointed Kubera as the lord of kings, Varuṇa as the lord of all waters, Viṣṇu, as the lord of all *ādityas* and Pāvaka as the lord of all Vasṇus. Dakṣa was given lordship over prajāpatis, Indra over maruts, and Prahlāda was made lord of the manes. Airāvata was made king of all elephants and Guruḍa King of all birds. Uccaiśśravas was made king of all horses and Vṛṣabha of all cattle. The lion was made King of all beasts and Himavān the lord of all immovable things. Kapila became chief of all sages and the tiger the leader of all beasts with nails and snouts. Plakṣa was made the king of all trees.

After distributing kingdoms thus, Brahmā appointed Dikpālakas (guardians of the zones). In the east he posted Sudhanvā, son of Vairājaprajāpati, in the south he posted Śaṅkhapāda son of Kardamaprajāpati, in the west he put Ketumān, son of Rajas and in the north Hiraṇyaromā. Thus Brahmā organised a universe with suitable emperors to control and supervise. (Chapter22, Aṁśa 1, Viṣṇu Puraṇa).

After several years of benign rule Pṛthu became old. He then entrusted the affairs of the state to his son Vijitāśva and left for penance with his wife Arccis. After doing severe penance for a long time he merged with Parabrahman. Arccis who was all along serving her husband with devotion ended her life by jumping into the funeral pyre of her husband following her husband like Lakṣmī following Viṣṇu.

Pṛthu had five sons named Vijitāśva, Haryakṣa, Dhūmrakeśa, Vṛka and Draviṇa. The eldest of these Vijitāśva, with the help of his brothers ruled the country. Haryakṣa ruled over the east, Dhūmrakeśa over the south, Vṛka, west Draviṇa north. (Padma Purāṇa).

PṚTHŪDARA

A celebrated Yakṣa. This Yakṣa got a daughter named Saudāmini. Her father took her to different mountains to entertain her. One day while she was playing with her companion Kapiśabhrū she met a Yaksaputra named Aṭṭahāsa. They fell in love and Saudāminḍī's father agreed to their marriage and fixed it. After fixing the marriage Pṛthūdara took his daughter to his house. Next day her companion Kapiśabhrū came to Saudāminī in a sorrowful mood and when she asked her the reason she said "Friend, how am I to report to you this sad news. On my way to you I passed through a garden named Citrasthala in the valley of the Himālayas. To have some sport with the love-stricken Aṭṭahāsa his friends staged a drama in which Aṭṭahāsa was made Vaiśravaṇarāja and his brother Dīptaśikha, Nalakūbara, and the rest, his ministers. They were thus acting and enjoying when Nalakūbara himself came that way and seeing his servant Aṭṭahāsa in the robes and form of his father was angry and calling Aṭṭahāsa to his side said: "A servant like you is ambitious of becoming a king. Let this ambition be the cause of

your downfall. You will be born as man." Aṭṭahāsa was shocked and he craved pardon "Oh Lord, I did this only for some entertainment. I did not do it with any desire for a big position. Pardon me for my mistake. Nalakūbara then by his divine power understood everything and taking pity on him consoled him and said "she with whom you are in love will be your wife in your life as man. Your brother Dīptaśikha will then be born as your son. Both of you will then be released from the curse. Dīptaśikha after ruling the country for some time will also be free from this curse." Aṭṭahāsa and Dīptaśikha soon disappeared by the power of the curse.

Āṭṭahāsa was born as King of Trigartta in the name of Pavitradhara and Saudāminī became his wife. A son was born to them named Dīptaśikha and as soon as he was born the parents were released from the curse and entered heaven.

PŪJĀVIDHI

Chapter 155 of Agni Purāṇa states the various acts of worship that should be done daily and they are the acts of worship observed by all Brahmacārins during the time of Manusmṛti.

You should rise up at Brāhmamuhūrta. Finish your excretory routine sitting facing north during daytime and facing south during night time. If it is at dusk or dawn it should be done as during day time. It should never be done in public roads, water or grass. Wash with sand after your excretions and then wash your teeth. After that take your bath. Baths are of six kinds: Nityanāna, Naimittikasnāna. Any religious act done without a bath is of no use. Therefore, you should bathe early. Well-water is good for bathing, water from a fountain is better, water of a lake is much better, river-water is still better and water of a *tīrtha* is still better. The water of the river Gaṅgā is the best.

After washing after excretions you should enter into the waters and wash again and then wash your body. While washing you should recite the following mantras "Hiraṇyavarṇaḥ, Śanno devīḥ āpo hi ṣṭhā and idamāpaḥ." You should sumerge yourself in the waters and recite the mantras there under the water. You should also recite Aghamarṣaṇa sūkta or the Ṛk named Drupada. Gāyatrī should be chanted specially. After the Japa you should rub dry with a cloth your head and body and then offer water to the *devas* and *manes*. Then you should worship with water reciting Puruṣasūkta.

PULASTYA

One of the Prajāpatis.

Pulastya is one of the six spiritual sons of Brahmā. Pulastya was born from the Karṇa–ear–of Brahmā. (Chapter 65, Adi Parva and Bhāgavata).

Pulustya had a son named Dottoli (Dambholi) of his wife Prīti. This Dattoli in his previous birth was the Agastya of Svāyambhuva Manvantara. (Chapter 10, Aṁśa 1, Viṣṇu Purāṇa).

Pulastya had a son named Viśravas of his wife Havirbhū. (4th Skandha, Bhagavata). Mahābhārata state that Pulastya had two wives named Sandhya and Pratīcī. Havirbhū mother of Viśravas had another name, Māninī.

All these statements taken together indicate that Pulastya had four wives named Prīti, Havirbhū, Sandhyā and Pratīcī.

The race formed by Pulastya is given below: Pulastya got a son named Viśravas of his

wife Havirbhū alias Mānini. Viśravas had two wives named Kaikasī and Devavarṇinī alias Habitā. Kaikasī had there sons, Rāvaṇa, Śūrpaṇakhā. Rāvaṇa got of his wife Mandodarī three sons, Meghanāda, Atikaya and Akṣakumāra. Kumbhakarṇa got of his wife. Varjramālā two sons named Kumbha and Nikumbha. Vibhīṣaṇa got of his wife Saraā seven sons. Viśravas got of his wife Ilabilā a son named Vaiśravaṇa alias Kubera.

3. *Birth of Viśravas.* In olden times in Tretāyuga Pulastya Maharṣi was doing penance on Mt. Meru. On a nearby hillock the sage Tṛṇabindu was also doing penance. Celestial maidens, Nāga maidens and their lovers came to the Āśrama and by their erotic sports and dances vitiated the precincts of the Āśrama and by their erotic sports and dances vitiated the precincts of the Āśrama. Pulastya got angry and cursed all the maidens to become pregnant if they entered the āśrama area. Without knowing this curse Mānrī, daughter of Tṛṇabindu came to the spot and got pregnant of Pulastya. Pulastya then married her and the celebrated Maharṣi Viśravas was born to her.

Once Rāvaṇa who started on a victory campaign met Kārtavīryārjuna on the shores of Narmadā. Kārtavīryārjuna chained Rāvaṇa in the former's prison. Pulastya was grieved much to hear about the plight of his grandson and joint to Kārtavīryārjuna and explaining things get the release of Rāvaṇa. (Chapter 46, Brahmāṇḍa Purāṇa).

PUM, PUT, PUTRA. Pum alias Put is a hell. Those who die without children go to this hell and he who saves one from this hell is called Putra. (Śloka 38, Chapter 74 Ādi Parva).

Puṁnāmno narakādyastu
Trāyate Pitaraṁ sutaḥ/.
Tasmāt putra iti proktaḥ
Svayameva svayambhauvā//

(Śloka 138, Chapter 9, Manusmṛti).

(Becasue a son of his own, by birth, saves a father from the hell called 'Put' he is called Putra).

There are twelve different kinds of 'Putras' (sons).

1. *Aurasaputra.* A son born to a wife of his sown caste begot by the husband himself is called aurasaputra.
2. *Kṣetrajaputra.* If one dies without children or is impotent or possessed of a disease, his wife is lawfully allowed to lie with the brother of the husband to get a child. The son born of such a union is called Kṣetrajaputra.
3. *Dattaputra.* When one is worrying miserably for getting a son and if at that time a husband and wife willingly hand over a son born to them by mutual consent with the following words: "This son becomes your own from now" with a religious sprinkling of water, such a son is called Dattaputra.
4. *Kṛtrimaputra.* A son adopted from one's own caste for the purpose of doing the obsequial ceremonies for the manes is called Kṛtrimaputra.
5. *Gūḍhotpanna.* A son born to one's wife by another man is called Gūḍhotpanna.
6. *Apaviddhaputra.* When a son is rejected by either a father or mother or by both and that son is taken care of and brought up by another man, that son becomes an apaviddhaputra.

7. *Kānīnaputra.* If a son is born to a virgin before marriage while living with her father, that son is called a Kānīnaputra.
8. *Ṣahoḍhaputra.* When a girl is married while pregnant the son born to her after marriage is called a Sahoḍhaputra.
9. *Krītakaputra.*A son purchased and brought up by a sonless man is called Krītakaputra.
10. *Paunarbhavaputra.* A son born to a woman after becoming a wind or after being divorced by her husband by her willingly going with another man is called a Paunarbhavaputra.
11. *Svayaṁdattaputra.* When a son after becoming an orphan or after being abandoned by his parents goes willingly to another man and remains with him as his son, that son is called Svayaṁdattaputra.
12. *Śaudra (Pāraśava) Putra.* A son born to a Brahmin of a Śūdra wife.

PUNARJANMA

It is the theory that the soul of a man is born again after his death. The Purāṇas and Vedas contain many statements regarding this of which the following are a few:

When the Jīvātmā (soul) of an individual leaves his body with all its upādhis (attributes and adjuncts) it is called Death. By upādhis are meant the following four things. (i) Mind and the senses. (ii) The five Prāṇas namely Prāṇa, Apāna, Udāna, Vyāna and Samāna. (iii) The Sūkṣmaśarīa, that is, the Prāṇamanovijñānakośasaṅghāta (the subtle body that is invisible with the grosser elements). (iv) Karman (action). All these four things follow the soul even after his death. Only when the soul attains mokṣa (salvation) do the *upādhis* leave it. It is the life breath Udāna that guides the soul out of the body. It is the Sūkṣmaśarīra that gives heat to the body while there is life and that is why when the soul leaves the body with the *upādhis* the body becomes cold.

When the soul leaves the body with the *upādhis* it becomes active again and its activities and movements depend upon the actions of the soul while living. The spiritual actions of the individual are classified into three.

He who has done all his deeds according to scriptural injunctions is said to be one who has done *upāsna* of *aparabrahma.* When such an individual dies his soul with all the *upādhis* atttains Candra. He goes to Candra through dhūma (smoke), rātri (night), Kṛṣṇa pakṣa (the dark fortnight), dakṣiṇāyanakāla (the sun's passage south of the equator), pitṛloka (world of manes) and Ākāśa (ether). He enjoys the rewards of the deeds done on earth there and reserving some to be enjoyed or suffered in his next birth the soul with the *upādhis* comes back to earth to enter another body. The soul comes back to earth through either, *vāyu, dhūma, megha, varṣa vrihi, yava, auṣadhi, vṛkṣa,* Tila, Puruṣabīja and strīgarbha. When the Jīvātmā goes to Candra its padārthatva (attribute) diminishes gradually and when it comes back to earth it increases gradually. Thus, the jīvātmā takes thousands of briths going to and from the moon. The jīvātmā coming back from the moon evolves from a plant to man. Plants are the food of man and the soul entering the plant enters the puruṣabīja (semen virile) through food. The souls coming out as rebirths do accept wombs according to a definite principle. In the order of the merit of their good deeds on earth they are born in Brahmin, Kṣatriya, Vaiśya or Śūdra

wombs. The souls with great sins are born as worms and insects. This passage of the soul from earth to Candra and *vice versa* is called Pitṛyāna.

There are some people who do not consider performance of religious rites as important but worship Brahman. They do not treat Brahman and jīvātmā as one but view them as separate entities. Such devotees are called Aparavidyopāsakas. Their souls as soon as they leave the body move towards apara-Brahaman. The path to aparabrahma is through Agni, Jyotis, daytime, Śuklapakṣa (the white fortnight), Uttarāyaṇa (the passage of the sun to the north), samvatsara (year), Sūrya (sun), Candra (moon) and Vidyut (lighting). The dhanyas (blessed ones) who attain Vidyut go to Varuṇaloka, Indraloka and Prajāpatiloka and then merge with Parabrahma (the supreme being). This path is called Devayāna. Since for both Pitṛyāna and Devayāna the jīvātmā has to depend upon chandra it is to be surmised that there is some special connection between jīvātmā and chandra. Those who attain Aparabrahma by the path devayāna do not come back to earth. They have no rebirths. Those who have merged with aparabrahma attain Brahman by the end of a lifetime of Brahmā. Thus, those who attain Brahman and do not believe that jīvātmā and Brahman are one and view them separately attain Parabrahma through the merger with Aparabrahma. This is called Krama mukti. Some sages are of opinion that those who attain Aparabrahma enjoy prosperity by mind. Those who live attached to worldly pleasure but not do things prohibited by the Vedas attain Pitṛloka by the path of Dakṣiṇāyana. After enjoying all the accrued 'puṇya' there, they come back again to earth to be born again.

The jīvātmā of one who does not follow the injunctions of *śāstras* correctly does not attain Candraloka. It is born again as pests and insects attaining a place called Tṛtīya. There is no evidence in the Purāṇas of their attaining *mokṣa*. How a soul subjected to rebirths attains *mokṣa* is described under 'Mokṣa'.

PUṆḌARĪKAMUKHA

An eminent serpent king. His subjects, Puṇḍarīkamukhas, lived with him in the beautiful serpent-city surrounded on all sides by gold castles. Gandharvas and Kinnaras of both sexes lived inside the city. A Gandharva of name Lalita fell in love with a Gandharva lady named Lalitā and they lived there happily enjoying amorous sports. One day Puṇḍarīkamukha held a music concert in which Lalita was asked to sing as the leading musician. His love Lalitā was absent at the assembly and Lalita could not sing or dance in proper form that day. Karkaṭaka, a serpent chief, privately informed his king the reason for the poor display of Lalita that day. The king got angry and cursed Lalita thus: "Wicked one, you will be born as a man-eating *rākṣasa*. This is the penalty for thinking about your wife while singing for me."

Lalita immediately became an ugly, fierce-looking demon. Lalitā deeply mourned over this pitiable plight of her husband and followed him in the forests where he roamed about making loud roaring sounds. While they were thus wandering in the forests, they found a pretty Āśrama is which there was an ascetic engaged in penance. Lalitā stood before him with tears rolling down her cheeks. When the sage opened his eyes Lalitā told him that she was the daughter of the Gandharva named Vīradhanvā and that her husband had become a demon by the curse of the serpent king Puṇḍarīkamukha. The sage advised her to observe Ekādaśī Vrata.

She observed the Vrata with devotion and her husband Lalita, was freed from the curse. He became the former handsome Gandharva once again. They then went back to Gandharvaloka. (Chapter 49, Bhāga 4, Padma Purāṇa)

PUÑJÍKASTHALĀ

A nymph. She was the servantmaid of Bṛhaspati. Once day she was collecting flowers for her Guru in a garden when a set of young men and women came to the garden for amorous sports. They were roaming about in the garden in pairs doing all sorts of erotic acts and Puñjikasthalā stood watching them for sometime with passion aroused in her. She miserable to the Āśrama thinking all the way about her miserable lot of having no husband to enjoy a similar life. She was full of lust when she returned to the *āśrama* and on seeing Bṛhaspati she caught hold of him by the hand and pleaded to satisfy her passion. Bṛhaspati was angry at this improper request and cursed her "You have become rotten. You have become lustful by seeing the amorous sports of others. May you be born as a monkey. Getout of this Āśrama." Puñjikasthalā came to her senses and regretting her hasty act begged her Guru to grant her release from the curse. B. Gṛhaspati felt pity on her and said "Go and enjoy to your full sexual life with a lover whom you like best. Then you will get a son from the vitality of Śiva. When that son is born you will be released from the curse and you will go to heaven."

She became immediately a monkey girl named Añjanā and started living in a forest of that name itself. She fell in love with a monkey by named Kesarī there and lived for many years enjoying an amorous life. She did not get a child even after several years and then she prayed to Śiva for a child.

It was at that time that Pāravatī and Parameśvara played amorous sports in the form of monkeys and Pārvatī became pregnant. Pāravtī expressed reluctance to be the mother of a monkey child and then Śiva by his divine powers deposited his semen virile through Vāyubhagavān (god of wind) into the womb of Añjanā who was then praying to him for a child. Coming to know of this through Nārada and fearing that his lordship over the monkeys would be lost if such a monkey were born to Añjanā Bāli poured into the belly of Añjanā molten liquid of pañcaloha (five metals). Añjanā was not the least injured and she gave birth in due course to monkey son who became the celebrated Hanūmān, the life-force of the Rāma-Rāvaṇa tussle. (Pūrvakāṇḍa, Kamba Rāmāyaṇa; Kiṣkindhā Kāṇḍa, Vālmīki Rāmāyaṇa).

This Puñjikasthalā belongs to the famous set of eleven devakanyakās. They are: Menakā, Sahajanyā, Karṇikā, Puñjikasthalā, Ṛtusthalā, Ghṛtācī, Pūrvacitti, Ullocā, Pramlocā, Urvaśī and Vīśvācī. These were the celebrated courtezans of Svarga. (Chapter 123, Ādi Parva).Puñjikasthalā was the dancer at the court of Kubera. (Chapter 10, Sahbā Parva). She took part of the Janmotsava of Arjuna. (Chapter 122, Ādi Parva).

PŪNTĀNAM NAMBŪTIRI

The illam (house) of this Nambūtiri who was a contemporary of Meppattūr Nārāyaṇa Bhaṭṭatiri was in Nenmeni aṁśa of the taluk of Valluvanāḍu in South Malabar. Though some say that his original name was Brahmadata there are no sufficient records to support the statement. His Guru according to the work 'Śrī Kṛṣṇakarṇāmṛta' was a nambūtiri named Nīlakaṇṭa.

Pūntānam had only ordinary education. He worshipped Kṛṣṇa at the temple of Guruvāyūr for a very long time and became a great devotee of Kṛṣṇa. He lived for ninety years. When he became very old he found it difficult to come to Guruvāyūr for worship and so one day he bade farewell to the deity. Then a voice from heaven said "Do not worry. I will be near you on your left side." He went and sat on a hill named Tirumāndha and to his astonishing ecstasy he found Kṛṣṇa sitting on his left side. He then constructed a temple there and installed his deity Kṛṣṇa there and continued his worship. That was the Vāmapura (left place) of Pūntānam.

The following are the works of Pūntānam: (i) Bhāṣākarṇāmṛta (ii) Kumārāharaṇam (Pāna) (iii) Jñānappāna (iv) Pārthasārathistava (v) Ghanasaṅgha (vi) Nārāyaṇakīrtanas (vii) Govindakīrtanas (viii) Anandanṛtya (ix) Dvādaśākṣaranāmakīrtana (x) Śrī Kṛṣṇakītanas (xi) Aṣṭākṣakīrtana (xii) Brahmaparagovindakīrtana (xiii) Gopālakṛṣṇakīrtana (xiv) Gaurīkīrtana (xv) Vāmapureśakīrtanas (xvi) Padmanābhakīrtana (xvii) Vivekodayakīrtana (xviii) Jayakṛṣṇakīrtana (xxii) Viṭakolkīrtana (xx) Śrī Rāma Kirtana (xxi) Mukundakīrtana (xxii) Daśāvatārastotra. Besides these he has composed some philosophical songs in Tamil also.

Pūntānam got a son after a long time of prayer and for the ceremony of Annaprāśana (feeding rice for the first time) all the people of his community were invited. The women who came for the function threw their upper garments on to the cradle where the little child was suffocated to death. Pūntānam thereafter became disgusted with life and Jñānappāna was written at that time.

Pūntānam spent most of his time in the temple of Guruvāyūr after the death of his child. It was at this same time that the great scholar Nārāyaṇabhaṭṭatiri, author of the famous Nārāyaṇīya, was in the temple worshipping the deity there. Pūntānam had written a poem "Santānagopālam' in the pāna style and he took it to the great Pandit Nārāayaṇa Bhaṭṭatiri for correction. With the haughtiness that was his trait he said "What is there for correction in a Malayālam poem? Nothing but blunders will there be in it. Especially when Pūntānam is not well-versed in Sanskrit grammar. It will therefore be full of mistakes." Pūntānam could not contain the rebuff and he wept bitterly. Then from the inside of the temple came a voice which said "Though Pūntānam is not a grammarian like you Bhaṭṭatiri, he is a greater devotee of mine than you. His Bhakti is more appealing to me than your vibhakti." The divine voice made Bhaṭṭatiri feel sorry and ashamed of his behaviour and he begged Pūntānam to grant him pardon and immediately went through his work giving suggestions for improvement.

PURAÑJANA

A king. The story of this king was told to king Prācīnabarhis by Nārada of illustrate the truth that those who kill yajña cows on earth would surely suffer its consequences at one time or another.

Purañjana once started on a tour after killing a few yajña cows. His aim was to build a new place. After walking alone for a long time he reached the neighbourhood of Himālayas. While wandering in the forests he saw a beautiful garden and by its side a big castle with nine tower-gates. It was the residence of the companions and her castle was guarded by a five-hooded cobra called Prajāgiri.

Purañjanī fell in love with Purañjana at first sight and their greetings and subsequent talks ended in their marriage. Thus, Purañjana became the husband of Purañjanī and they lived happily an erotic life for a hundred years. Then one day the king went for hunting alone. Even that separation for a little while from Purañjanī was unbearable to Purañjana and he returned to his palace soon. Purañjanī did not come to receive him. On enquiry here companions informed the king that a Purañjanī was lying on the floor with grief unable to bear the separation from the king. Purañjana consoled her and they lived again for many years in perfect happiness. Then one thing happened.

Kāla had a daughter named Kālakanyakā who lived a very wicked and vicious life. She wanted to get married but nobody wanted to be her husband. She went about in search of a husband. Pūru became her husband for sometime but she has soon divorced by him. She approached a Yavana king named Bhaya who had a brother called Prajvara. Bhaya did not want to take that woman as his wife and so sent her back with a boon that she could stand in hiding and enjoy all men she liked. He sent his brother Prajvara for her help. She roamed about like that for sometime and came back again to Bhaya. Kālakanyakā, Bhaya and Prajvara joined together and gathering a strong army attacked Purañjana. A grim battle followed which lasted for several years in the end of which Purañjana was defeated and taken captive. While he was being taken as a prisoner a herd of wild cows attacked Purañjana and he was killed. After that he was born as a princess named Vaidarbhī. Malayadhvaja, King of Pāṇḍya, married her and got seven celebrated sons. Agastya married the daughter of Malayadhvaja.

(4th Skandha, Bhāgavata).

PURĀṆA

The Amarakośa describes a Purāṇa thus:
Sargaśca pratisargaśca
Vaṁśānucaritaṁ cāpi
Purāṇam pañcalakṣaṇam//

According to this definition, Purāṇa is one which describes Sarga, Pratisarga, Vaṁśa, Manvantara and Vaṁśānucarita. Among these Sarga and Pratisarga are natural creation and renovation (Cosmogony). Vaṁśa means history of sages and patriarchs. By Manvantara is meant the period of different Manus. Vaṁśānucarita means Genealogy of kings. In the Purāṇas which are current now some of these five divisions are wanting.

Statements about Purṇas are found even in the Brāhmaṇas. Therefore it is to be surmised that Purāṇas existed even before historic times. Mahābhārata has used the term Purāṇa to mean stories about *devas* and *siddhas*. The Upaniṣads say that Purṇas are itihāsas and as such constitute the fifth Veda. Smṛti says that Purāṇas are commentaries on Vedas. From all these statements it can be gathered that Purāṇas have a hoary past. The great Sanskrit scholar Raṅgācārya has defined Purāṇa as Purā nava (Purā= old ; nava =new) meaning things which are as good as new though existing from olden times. Though there are large portions of wide imagination dealing with the human side in the Purāṇas many truths about the universe can be grasped from them. All the Purāṇas contain praises of Brahmā. Viṣṇu and Maheśvara. In most of the Purāṇas of old, new additions and interpolations are seen. The Purāṇas in original were

in existence before Christ.

Ākhyānaiścāpyupākhyānair
Gāthābhiḥ Kalpaśuddhibhiḥ/
Purāṇasaṁhitāṁ cakre
Purāṇārthaviśāradaḥ//
Purāṇārthaviśāradaḥ/

(Śloka 15, Chapter 6, Aṁśa 3, Viṣṇu Purāṇa) Aṣṭādaśa Purāṇāni
Kṛtvā Satyavatīsutaḥ/
Bhāratākhyānamakhilaṁ
Cakre tadupabṛṁhaṇam//

(Śloka 70, Chapter 53, Matsya Purāṇa)

From the above it can be gathered that it was Vyāsa who composed all the Purāṇas. Bāṇa who lived in the seventh century A.D.speaks about Vāyu Purāṇa. Kumārila Bhaṭṭa who lived in the eighth century and Śaṅkarācārya who lived in the ninth century speak about the Purāṇas. Purāṇas must have therefore taken their present forms before the sixth or seventh century A.D.

There are eighteen major Purāṇas and another eighteen minor ones. The major Purāṇas contain over four lakhs of Ślokas. All the Purāṇas are in verses like Mahā-Bhārata. But none of them is as good as Mahābhārata as a piece of literature. Still the Purāṇas splendidly reflect the culture of Bhārata. The Purāṇas are the basis of the bulk of Indian thinking on matters social, cultural, religious and political. Even the Indian art has taken form from the Purānas. The Purānas are classified into three, those pertaining to Brahmā, those pertaining Viṣṇu and those to Śiva.

2. *A. Viṣṇu-based Purānas.*

This is one of the most important of all the Purāṇas. This contains the five technical divisions of the Purāṇas. This is divided into six aṁśas. This deals with the events of Vārāhakalpa and contains twenty-three thousand ślokas. The theme is the ten incarnations of Mahāviṣṇu. Viṣṇu Purāṇa is the most ancient of all the Purāṇas and has got the name Purāṇaratna (gem of Puraṇas).

The method of narration is in the form of teaching his disciple Maitreya by sage Parāśara. Since there is a reference in it to the Maurya dynasty it is to be surmised that this was composed in the first or second century A.D. The narrator himself states thus:-"Vyāsa an adept in the composition of Purāṇas composed this Purāṇasaṁhitā with ākhyānas, Upākhyānas, gāthās and Kalpanirṇayas. A Sūta named Romaharṣaṇa was Vyāsa's chief disciple. The broad-minded Vyāsa gave that saṁhitā to that sūta. Romaharṣaṇa had six disciples named Sumati, Agnivarcas, Mitrāyus. Śāṁśapāyana, Akṛtavrana, and Sāvarṇi. Of these Akṛtavraṇa, Sāvarṇi and Śāṁśapāyana born in the Kaśyapagotra have composed purāṇasṁhitās. There is yet another saṁhitā composed by Romaharṣaṇa which was the basis of the saṁhitās of his three disciples. I have composed Viṣṇupurāṇa basing on the above four saṁhitās."

If a man gives are gift a book of Viṣṇu Purāṇa on the full moon day in the month of *āsādha* (July) with Jaladhenu he will attain Viṣṇupāda.

This is the most popular and widely circulated of all the Purāṇas. It is dear to Viṣṇu-devotees. Divided into twelve Skandhas this contains eighteen thousand Śloka. All the

incarnations of Viṣṇu are described in this. The most interesting Skandha is the tenth Skandha in which the author has described the life and activities of Śrī Kṛṣṇa. There was once a belief that it was Baladeva who lived in the thirteenth century A.D. that had composed this Purāṇa. But this belief was smashed when it was found that Vallālasena of Bengal who lived in the eleventh century A.D. had made references to this Purāṇa in some of his works. Bhāgavata accepts Kapila and Buddha as incarnations of Viṣṇu. This has been translated into all Indian languages. This book has to be given as gift on the fullmoon day in the month of Proṣṭhapada (September). Agni Purāṇa instructs that this book is to be given alongwith a golden image of a lion.

This is in the form of a narration by Nārada to Sanatkumāra. In this book of twenty-five thousand verses Nārada teaches the Dharmas of Bṛhatkalpa. If this is given as gift on the full-moon day in the month of Āśvina there will be great prosperity.

This is in the form of instructions to Garuḍa by viṣṇu. This deals with astronomy, medicine, grammar, and with the structure and qualities of diamonds. This Purāṇa is dear to Vaiṣṇavities. The latter half of this Purāṇa deals with life after death. While Hindus of north-India generally read this Purāṇa while cremating the bodies of the dead. This has given great importance to the origin of Garuḍa. There are eight thousand verses in this book. This book should be given as gift alongwith an image in gold of a swan to get prosperity.

This book is divided into six Khaṇḍas comprising fifty-five thousand verses. The six Khaṇḍa, Pātālakhaṇḍa, Uttarakaṇḍa and Kriyāyogasāra. The Uttarakhaṇḍa describes the importance of all months and also the lotus, the seat of Brahmā. This contains the stories of Śakuntalā and Śrī Rāma as described by Kālidāsa in his works Śākuntala and Raghuvaṁśa which has made some believe that this Purāṇa was written after Kālidāsa. If this Purāṇa is given as gift with a cow in the month of Jyeṣṭha (June) it brings prosperity.

The mode of narration is in the form of narrating the story by Varāha, the third incarnation of Viṣṇu. The theme is about holy places and mantras. It sates that the goddess of earth prayed to Mahāviṣṇu and that prayer took the form of a goddess. This book contains fourteen thousand verses. If one copies down this Purāṇa and gives it as gift alongwith a golden image of Garuḍa on the full-moon day in the month of Caitra (April) one will attain Viṣṇuloka.

(i) *Brahma Purāṇa.* This is in the form of teachings by Brahmā to Dakṣa. This contains twenty-five thousand verses. This is called Ādi Purāṇa also. There is a special treatise in this book on Orissa, an ancient holy region of Bhārata. There is in this a special annexure explaining the intimacy between Śiva and Sūrya which is a deviation from other Purāṇas. Brahma Purāṇa states about a Ṣūryakṣetra (sun-temple) situated at a place called Koṇārka near the holy place of Purī, installed there in the year 1241 A.D. If this Purāṇa alongwith Jaladhenu is given as a gift on the full-moon day in the month of Vaiśākha (May) the donor will attain heaven.

(ii) *Brahmāṇḍa Purāṇa.* This deals with the origin of the universe as told by Brahmā. In the beginning there was a golden egg and the prapañca (universe with its activities) was formed out it. Portions of Adhyātma Rāmāyaṇa, references to Rādhā and Kṛṣṇa and the incarnation of Paraśurāma are included in this. This book contains twelve thousand verses and it is believed to be uttama (best) to give this book as a gift to a Brahmin.

(iii) *Brahmavaivarta Purāṇa.* This was instructed to Sāvarṇika by Nārada. The theme is the story of Rathantara. There are four Kāṇḍas in this Purāṇa called Brahmakāṇḍa, Prakṛtikāṇḍa, Ganeśakāṇḍa and Kṛṣṇajanmakāṇḍa. This deals with Prapañcarṣti (creation of the universe). It says that Prapañca is nothing but the Vaivartta (transformation) of Brahman. It is considered to be holy to give this book containing eighteen thousand verses as a gift on the full-moon day in the month of Māgha (February).

(iv) *Mārkaṇḍeya Purāṇa.* This is one of the ancient Purāṇas. There are many stories regarding Indra, Sūrya and Agni in this. This includes a division called Devīmāhātmya containing praises about the goddess Durgā. This contains nine thousand verses and it is considered as uttama (best) to give this book as a gift to a Brahmin on a full-moon day in the month of Kārttika (November).

(v) *Bhaviṣya Purāṇa.* This is what is told to Manu by Sūrta (Sun). This contains statements about future events. The book praises the worship of Sūrya (Sun), Agni (fire) and Nāga (serpent). There is an annexure dealing with the several holy places of Bhārata and the rights of pilgrims. The book contains fourteen thousand verses and it is considered to be uttama (best) to give this book alongwith treacle as a gift to a Brahmin on the full-moon day in the month of Pauṣa (January).

(vi) *Vāmana Purāna.* There is a great similarity between the contents of this Purāṇa and that of Varāha Purāṇa. All the incarations of Viṣṇu from Vāmana downwards are described in this Purāṇa. The scene of Śiva marrying Pārvatī is vividly described in this book. This Purāṇa contains ten thousand verses an it is considered to be uttama (best) to give this book as a gift in the autumn season or at the time of Viṣuva to a Brahmin.

C. Purāṇas relating to Śiva.

(i) *Vāyu Purāṇa.* This Purāṇa is told by Vāyu. Bāṇabhaṭṭa who lived in the seventh century A.D. makes references to this Purāna in his works. There are many references in this Purāṇa about the Gupta Kings who ruled Bhārata in the 4th century A.D. So it is believed that this Purāṇa must have been written in the fifth or sixth century A.D. The book contains plenty of verses in praise of Śiva. There are fourteen thousand verśes in the Vāyu Purāṇa and it is considered to be best to give this book as a gift to a Brahmin on the full-moon day in the month of Śrāvaṇa (August).

(ii) *Liṅga Purāṅa.* This contains instructions of Śiva on Dharma sitting in the form of Liṅga (Phallus). The twenty-eigth different forms of Śiva are described in this. This contains twelve thousand verses and if this book is given as a gift to a Brahmin with tiladhenu on the full-moon day in the month of Phālguna (March) the donor will attain Śivasāyujya.

(iii) *Skānda Purāṇa* This Purāṇa is narrated by Skanda. The them is the slaughter of the demon Tārakāsura by Skanda (Subrahmaṇya). There is a great similarity between this Purāṇa and the Kumārasambhava of Kālidāsa. There are eighty-four thousand verses in this Purāṇa and giving this book as a gift is thought to be good.

(iv) *Agni Purāṇa.* This Purāṇa was instructed to the sage Vasiṣṭha by Agnideva. There are several references in this to Śivaliṅga and Durgādevī. The incarnations of Rāma and Kṛṣṇa are also dealt with in this. Distinct from other Purāṇas this book deals with arts and science like kavyālaṅlaṅkāranāṭakas (Poems, dramas, figures of speech), Jyotiśśāstra (Sstronomy) and

Śilpakalā (architecture). This Purāṇa contains twelve thousand verses and is capable of imparting knowledge on all arts and sciences.

(v). *Matsya Purāṇa.* This Purāṇa was taught to Manu by Matsya, the incarnation of Viṣṇu, the incarnation of Matsya is dealt in this. Several subjects like Jainamata (religion of Jainism), Buddhamata (Buddhism), Nāṭaśāstra (histrionics) and Āndhrarājavaṁsa (kingdom and Kings of Āndhra) are discussed in this book. The book contains thirteen thousands verses and this is to be given as gift alongwith a golden image of a fish at the time of Viṣuva.

(vi) *Kūrma Purāṇa.* This Purāṇa is taught by Kūrmamūrti (incarnation of Viṣṇu as Kūrma (tortoise) while narrating the story of Indradymuna at Pātāla. All the seven islands and seven oceans are described in this book. Bhārata is situated in the centre of all these and is called jambūdvīpa. Though it is believed that there were four saṁhitās for this, only the Brāhmasaṁhitā is available now. It includes Īśvaragītā and Vyāsagīta.

The book contains eight thousand verses and is to be given as gift alongwith a golden image of tortoise.

3. *Upapurāṇas.* There are eighteen minor Purāṇas besides the eigtheen major ones. They are:/1(1) Sanatkumāra (2) Nārasiṁha (3) Nāradīya (4) Śiva (6) Durvāsas (6) Kāpila (7) Mānava (8) Uśanas (9) Vāruṇa (10) Kālika (11) Sāmba (12) Saura (13) Āditya (14) Māheśvara (15) Devibhāgavata (16) Vāsiṣṭha (17) Viṣṇudharmottara (18) Nīlamata Purāṇa.

The two Upapurāṇas mentioned lastly are associated with Kashmir. The first is about the Vaiṣṇava religion there and the second about the wise saying of a Nāga King of the place called Nīla.

PŪRU I

A celebrated king of Candravaṁśa.

Atri—Chandra—Budha—Purūravas—Āyus—Nahuṣa—Yayāti—Pūru.

Yayāti had two wives named Śarmiṣṭhā and Devayānī. Śarmiṣṭhā gave birth to Druhyu, Anu and Pūru. Devayānī gave birth to Yudu and Turvasu.

Yayāti, Pāru's father, was turned into an old man a curse of Śukrācārya. The king called all his sons to his side and requested each to take his old age and give him their youth. All the elder sons refused to do it put Pūru agreed to do so. Taking the youth of Pūru, his father, Yayāti lived a sensuous life for a thousand years. Then the king gave back Pūru his yough and crowned him as the their apparent to his kingdom. (see under Devayānī).

(i) Pūru got of his wife Kausalyā alias Pauṣṭī three sons named Janamejaya (Praīra), Īśvara and Raudrāśva. (Chapter 94, Ādi Parva).
(ii) After his death Pūru entered the court of Yama. Śloka 8, Chapter 8, Sabhā Parva).
(iii) Pūru alongwith Indra in the latter's Vimāṇa witnessed the war between Arjuna and the Kauravas. (Śloka 10, Chapter 56, Virāṭa Parva).
(iv) A king called Māndhātā once defeated Pūru in a battle. (Śloka 10, Chapter 62, Droṇa Parva).

The Puraṇas in Kannaḍa Version

The influence of the Sanskrit epics and Purāṇas on the people of Karṇāṭaka is amply

reflected in their fine arts and literary works. Episodes from the Purānas are to be found sculptured on the walls of several temples dating from the 11th Century onwards.

The temples being the centre of all religious activities, we find that several endowments have been made to temples by various kings, and chieftains. Grants of villages were made for the purpose of "performance of prayers, sacrifices, daily services and recitation of the Vedas" according to an inscription of Hoysaḷa Ballāḷadeva (1174 A.D.) found at the bottom of a stone on the inner wall of the Treasury of Cennakeśava temple in Belur. Specific reference to grant of a share to the teachers of Purāṇas is to be found in an inscription during the reign of Bijjaḷadeva of Kālacūrya dynasty. This Śilāśāsana at Taldaguṇḍi (1157 A.D) written in Halegannaḍa (old Kannada) characters purports to say that mahāpradhāna Keśava Daṇāyaka and his accountants gave the village of Hiriya Tagulaṭṭi as a grant and the settlement was made having in view the discharge of various religious duties. Thus, the Vedaśākhas, teachers of language and grammar and the heads of different schools of logic as well as the teachers of Kannada got relevant shares. The teachers of the Purāṇas and Śāstras had their own shares specified in the grant.

Coming to the literary works, it is seen that in the early part of the 10th and 11th centuries when Jaina writers dominated the field of Kannada literature, the influence of Sanskrit was restricted to the use of Sanskrit words to enrich the Kannada vocabulary. Religion was the main force behind Jaina works. If poets like Ādipampa (941 A.D) and Nāgacandra (1100 A.D) drew the theme from the Sanskrit epics for their Vikramārjuna-vijaya and Rāmcandracaritapurāṇa, it was only to equate their patrons to the heroes of the epics and the propagate their religious tenets. The Sanskrit epics have undergone a remarkable change at the hands of the Jaina writers, who re-wrote these stories as it were, to suit their *Sampradāya.* An important feature of the Kannada works by the Jaina writers is the prose-verse form. The Campū form had taken firm root in these writers to such an extent even their successors like the Brahmin poets could not overcome its spell. Rudrabhaṭṭa (about 1180 A.D.) who is said to be the first Brahmin poet "who wrote the Purāṇa of the Brahmins in the form of a Kāvya" wrote his Jagannāthavijaya in prose-verse form. This work has an its theme the Kṛṣṇacaritra found in the 5th and 6th aṁśas of the Sanskrit Viṣṇupurāna. The period between 12th and 15th centuries was the heyday of Kannada literature under the Vīraśaiva poets who wrote many Kannada works in simple style with *vacana* and metres like *Ragaḷa, Saṭpadi, Tripadi Sāṅgatya* and so on. But the actual impetus to render the Sanskrit Purāṇas into Kannada came from the kings of Vijayanagar of whom Acyutarāya may be mentioned. It is perhaps during his rule (1530-1542 A.D.) that Cāṭuviṭhalanātha also called Nityātmśuka wrote his Kannada Bhāgavata, being the Kannada version of the Sanskrit Bhāgavata with its twelve Skandhas, in Bhaminiṣaṭpadi metre.

It is however, from the 16th century onwards that many poets patronished by the kings of Mysore rendered the Sanskrit Pūrāṇas or sections thereof into Kannada. Kings like Cāmarāja (1617-1637 A.D.), Cikkadevarājja (1672-1704 A.D)., Mummaḍikṛṣṇarāja (1794-1868 A.D.) were themselves poets of no mean order. King Cāmarāja wrote prose versions of Rāmāyaṇa and the Brahmottarakhaṇḍa of Skāndapurāṇa. Cikkupādhyāya (1672.A.D), a court poet of Cikkadevarāja who is accredited with more than thirty works in Kannada has renewed several

māhātmayas appearing in the Sanskrit Purṇas like Bhaviṣyottara, Brahmāṇḍa, Nāradīya etc. into Kannada mostly in prose and chapū forms. He rendered the whole of Viṣṇupurāṇa into Kannada in prose as well as in prose-verse form. Other proteges of Cikkadevarāja like Timmakavi (1677 A.D.) and Mallikārjuna (1678 A.D.) rendered into Kannada the *māhātmyas* found in Nāradīyapurāṇa, Brahmāṇḍapuāṇa etc. Mummaḍikṛṣṇarāja has written more than fifty works in Kannada and thus stands unique among the kings of Mysore. He was responsible for rendering many Sanskrit works into Kannada. The Śaṅkarasaṁhitā-vivaraṇa of the Skānda-Purāṇa, Vivaraṇa of the Adhyātma-Rāmāyaṇa of the Brahmāṇḍa-Purāṇa, Devīmāhātmya and other Puranic works were written by him. Kaḷale Nañiarāja (about 1740 A.D.) is another prolific writer. He was the minister and *Senāpati* of Immadi-Kṛṣṇarāja, the king of Mysore during 1734-1766 A.D. He has rendered into Kannada a number of *māhātmays* found in the Sanskrit Skānda-Purāṇam Bhavisyottara-Purāṇa, Padmapurāṇa and so on.

Of all the kings of Mysore it is Sri Jayacāmarājendra Oḍeyar, the present Governor of Mysore, who did a great deal in the direction of getting rendered into Kannada most of the Śanskrit Purāṇas besides other works like Yogavāsiṣṭha, Ānandarāmāyaṇa, Adhyātmarāmāyaṇa, Śivarahasya, Upaniṣad-bhāṣya, Bhagavadgiṭṭā-bhāṣya, Ṛgveda and many other religious works. These works have been translated into Kannada by various living scholars and published under the series "Śrī Jayacāmarājendra Granthāratnamālā" in Mysore. The unique feature of these works is that the Sanskrit text is given in the Kannada script and then follows the translation in prose.

It is thus seen that from 16th century onwards the Sanskrit Purāṇas attracted a number of Kannada writers who rendered many of them into Kannada either completely or in sections. At least the two great Purāṇas Bhāgavata and the Viṣṇupurāṇa had great effect on the writers in the early part of the 16th and 17th centuries and they have been completely rendered into Kannada. We shall presently deal in detail with the main Purāṇas, Upapuraṇas or their sections which were rendered into Kannada.

The Skāanda-Purāṇa

This Purāṇa has attracted the mass with its innumberable *māhātmyas* and *sthaḷapuraṇas.* Obviously these were rendered into Kannada by several authors. The Descriptive Catalogues of Kannada Mss. of the Government Oriental Mss. Library, Madras, Oriental Research Institute, Mysore and the Karṇāṭaka Kavi Carite of Sri R. Narasimhacharya mention several such portions rendered into from the great Skānda-Purāṇa sānandacaritre told by Nandi to Sanat Kumāra which forms part of Skānda-Purāṇa was rendered into Kannada by Kumārapadmarasa at the bidding of his father Kereya Padmarasa as far back as 1180 A.D. It contains in all 791 *Ṣatpadis* and *2 Ragaḷes.* MD (K) No.214 is a rendering of the Brahmottarakhaṇḍa of the Skānda-Purāṇa is Bhāminiṣaṭpadl meter whose author has not been mentioned. It contains 31 sections called *sandhis.* The prose version of the Brahmottars Khaṇḍa is by Cāmarāja (son of Narasarāja), a King of Mysore during 1617-1637 A.D. It is called Maṇiprakaśa (vide. MD (K) no. 217 and the K.K.C. vol. II, p.361). Adhyāyas 2-8 of the Ms. are complete and the beginning of the 1st Adhyāya and the end of the 9th Adhyāya are wanting. Mys. D.Nos. 1080 and 1081, however, contain 22 Adhyāyas. The "Classified Catalogue of Kannada printed works

and Ms. in the Government Oriental Library; Mysore" (ptd. in 1921) shows the Brahmottara-khaṇḍa of Cāmarāja as printed at Banglore. Bhaktavilāsadarpana (MD. (K) No. 218] is the Kannada version of Śivabhaktamāhātmya by Kaḷale Naṇjarāja. It contains chapter 21-90 complete and Ch. 20 incomplete. Mys. D. No. 1093 is another Ms. of the same work which is incomplete K.K.C. (vol. II.p.46) refers to Bhaktavilāsadarpaṇa as a translation of the 90th Adhyāya of the Skānda-Purāṇa. MD. (K) No. 242 is a rendering in prose of the Sanskrit Śivadharmottara which forms part of the Skānda-Purāṇa. The author is Kaḷale Nañjarāna. It is complete in 35 Adhyāyas. MD (K.) Nos. 243-246 are the same work by the same author but are incomplete. Saṅkaṣṭaha-racaturthivarta (MD (K) No.249 and 250 (innc)] is a rendering in prose of the Sanskrit Saṅkaṣṭaharacaturthīvratamāhātmya of the same Purāṇa by Kaḷale Nañjarāja: Caraḷapurimāhātmya (MD (K) No.253, 254 and also see Mys. D. Nos. 396 and 397] is a rendering in prose of the Sanskrit Garaḷapuri, now called Nañjangūḍu, a centre of pilgrimage, is near mysore on the bank of the river Kapila. Hālāsyamāhātmya (MD (K). No. 275 and 276(inc.) 277 (inc)] is a translation in prose of the Sanskrit Hālāsyamāhātmya found in Agastyasaṁhitā of Skānda-Purāṇa. The author is Kaḷale Nañjarāja. It contains 71 Adhyāyas. The 64 līlās of Sundareśvara of Madura are told here. First, there are 15 verses in Bhāminīṣaṭapdi meter and then follows the prose. The work is also called Nañjarājaṇīvilāsa. The "Classified Catalogue of Kannada printed works and Mss. in the oriental Library, Mysore", mentions one Hālāsyamāhātmya by S.G. Narasimhachar as printed at Mysore. A recent translation of this work is by Śrī S. Śītārāma Śāstri, published in Srī Jayacāmarājendra Granthāratnamālā in three parts as No. 29 in the series. It has been printed in Śri Vināyaka Printing works, Mysore, in 1946. Another work of Kaḷale Nañtarāja is Dhuṇḍivināyakanacaritre (MD (K). No. 278]. It is a free rendering in prose describing the story of Dhuṇḍivināyaka according to the Sanskrit Skānda-Purāṇa. The descriptive Catalogue of Kannada Mss. in the Oriental Research Institute, Mysore, mentions two more works of Kaḷale Nañjarāja. They are Kakudgirmāhātmya and Kāśīmahimārthadarpaṇa (Mys. D. Nos. 198, 199 and 296 to 301). The former contains 20 Adhyāyas in prose. The editor, however, remarks that this is a translation of the Sanskrit Ślokas occurring in 12 Adhyāyas of Tīrthakhaṇḍa and 6 Adhyāyas of the Kalyāṇakhaṇḍa of the Skānda-purāṇa and 2 Adhyāyas of Tīrthakhaṇḍa of the Bhaviṣyottara-Purāṇa. The other work Kāśīmahimārthadarpaṇa in prose is a rendering of the Mahimā of Kāśī as told in Skānda-Purāṇa. Mys. D.No. 298 and 301 contain 100 Adhyāyas and Mys. D. Nos. 299 and 300 together make 100 Adhyāyas. Other are incomplete .The same catalogue mentions Kāverīmāhātmya in verse (Mys. D. No. 288) being a translation into Kannada of the Sanskrit Ślokas of Kāverīmāhātmya, a part of Skānda-purāṇa by one Raṅga of about 1730 A.D. Mys. D. No. 289 is a tīkā (word to word meaning) in Kannada prose of the Sanskrit Ślokas of Kāverīmāhātmya by Śrīnivāsadāsa.

Kāśīkhaṇḍa of Mummadi Kṛṣṇarāja, a king of Mysore is a Kannada version of the same name found in Skānda-Purāṇa. It is in prose and contains 100 Adhyāyas.It is available in print. Published in 1908 by Gundlupandit Lakshmancharya Manager, Āryamatagrantha-pravardhinīsabhā, it has been printed in Kanyakāparameśvarī Press Mysore. The titles of the 100 Adhyāyas generally agree with the 100 Adhyāyas of the Sanskrit text. Another work of the King is Śaṅkarasaṁhity a *vivaraṇa* in Kannada of the work of the same name in Sanskrit

Skāndapurāṅa. It has been divided into 7 kāṇḍas namely, Sambhava, Asura, Vīramāhendra, Yuddha, Deva, Dakṣa and Upadeśa.

Kukke subrahmaṇyakṣetramātmya found in Kaumārikākhaṇḍa of the first Māheśvarakhaṇḍa Skāanda-Purāna has been rendered into Kannada prose by Sri Nelli Lakshminarayana-Bhatta. The first part containing Adhyāyas 1-33, available to us, was published by the Manager, Board of Ādminsitration, Kukke Sri Subrahmaṇya Temple, Subrahmaṇya, South Kanara in 1953. This contains Sanskrit text in Kannada script followed by Kannada Translation.

Kannada rendering of all important stanzas connected with the Uḍupi-kṣetra and found in the Rūpyapīṭha-māhātmya of Skānda-purāṇa has been done by one Srīnivāsabhaṭṭa of Uḍupi. It has been published by P.Guru Rao, Śrīmān Madhva Siddhāntagranthālaya, Uḍupi, in 1932.

In his introduction to Kannada Version of Kedārakhaṇḍa, Sri M.S. subrahymaṇya Śāstri, the author, writes that he has rendered Skānda-Purāna into Kannada prose in 12 parts. His two books Kedārakhaṇḍa (available to us) have respectively been printed in B.B. Power Press, Aralepet, Bangalore, in 1928 with 35 Adhyāyas an in Universal Power Press, Bangalore, in 1930 with 43 Adhyāyas.

The Saṁhitā and the Khaṇḍa portions of Skānda-Purāṇa have been translated into Kannada by various authors and published in separate series in Śrī Jayacāmarājendra Grantharatnamālā. These are recent translations. The Khaṇḍātmaka Skānda-Purāṇa has been translated by Āsthāna Vidvān Motagānahalli Subrahmaṇya Śāstri. Published in Śrī Jayacāmarājendra Grantharanamālā in 27 volume as series No. 14, it has been printed in Banglore Press, Mysore Road, Bangalore, between 1944 and 1954.

The Śaṅkarasaṁhitā has been translated by Āsthāna Vidvān Sri H.P. Veṅkaṭa Rao and the Sūtasaṁhitā by Āsthāna Vidvān Edatore Candraśekhara Śāstri. They have been published in Sri Jayacāmarājendra Grantharatnamālā in 6 volumes and 4 volumes as series No. 45 and 22 respectively. The Sanskrit text of Śaṅkarasaṁhitā has been prepared with the help of tālapatra ms. available in the Oriental Library, Mysore and printed edition in grantha character. The Śūtasaṁhitā has been printed in Śrī Panchacharya Electric Press, Mysore in 1945 and the Śaṅkarasaṁhitā in Śrī chamundeswari Electric Press, Mysore, between 1947-48. Śitarāma Śāstri. This contains sanskrit text and a Sanskrit commentary called Cintāmaṇvyākhyā by Śrīnivāsadīkṣita, printed in Kannada script. Then follows the Kannada translation in prose. Published in Śrī Jayacāmarājendra Grantharatnamālā in 3 parts as series No. 53 it has been printed in two different presses in Mysore in 1949.

The Liṅga-Purāṇa.

The life of the famous 63 Śivabhaktas told by Upamanyumani to Kaṇāda as found in the Liṅga-Purāṇa was written in Kannada in prose-verse form by Suraṅgakavi, a Vīraśaiva poet, in 63 āśvāsas as far back as 1500 A.D. Kaḷale Nañjarāja, however, rendered into Kannada prose the Sanskrit Liṅga-purāṇa, in two parts, Pūrvabhāga and Uttarabhāga. The former contains 108 Adhyāyas and the letter 50 Adhyāyas complete and 51st incomplete in a ms. (MD(K). No. 234] according to the Catalogue of Kannada Mss. in the Government Oriental Mss. Library Madras. Another ms. according to the same catalogue (MD(K) No. 234] contains 108

Adhyāyas in the Pūrvabhāga and 50 Adhyāyas in the Uttarabhāga. The Catalogue of Kannada Mss. In the Oriental Research Institute, Mysore, shows two Mss (Mys. D. Nos. 1491 and 1492) of the same work of Kaḷale Nañjarāha in two parts.

A more recent translation of the Sanskrit Liṅga is by Āsthāna Vidvān Śrī Candraśekhara Śāstri. Published in Śrī Jayacāmarājendra Granthartnamālā in 6 parts as series No. 19, it has been printed in Bangalore Press Branch, Mysore, between 1945-1947.

The Bhāgavata-Purāṇa

The whole of the Bhāgavata-purāṇa in its 12 Skandhas has been rendered into Kannada in Bhāminīsaṭpadi meter by Cāṭuviṭhalanātha, also known as Nityātmaśukayogin. His real name appears to be Sadānandayogin. He appears to have written this great work during the rule of Acyutarāya, the King of Vijayanagar (1530-1542 A.D). His Bhāgavata has been divided into 280 sections called. Sandhis and contains 12235 verses. The Descriptive Catalogue of Kannada manuscripts in the Government Oriental Mss. Library, Madras, Volume II, shows a number of Mss, of Bhāgavata of Nityātmaśukayogin (vide Md (K). Nos. 139-190) but none of them contains all the twelve Skandhas. They are rather scattered over a number of Mass. The Descriptive Catalogue of Kannada Mss. in the Oriental Research Institute, Mysore, however, contains a manuscript (vide Mys. D. No. 1P36) with the 12 Skandhas complete. The same catalogue shows another manuscript (vide Mys. D. No. 1135) with 1-4 skandhas in prose by one Nārāyaṇa.other unknown authors have rendered in *Sāṅgatya* meter (MD. (K) No. 191 and vacana (MD. (K) Nos. 192-196). Some Mss. show under different captions either a portion of the work taken from the Kannada Bhāgavata of Nityātmaśukayogin or a portion of the Sanskrit Bhāgavata rendered into Kannada separately by the author. Thus MD(K). No. 203 entitled Gajendramokṣais a poem in Bhāminīṣaṭpadi meter which is in fact a portion of the Kannnada Bhāgavata of Ntiyātmaśukayogin. MD (K). No. 252 entitled Hariharacāritra is a poem in Kannada in the Bhāminīṣaṭpadi meter describing the story of Hariharacāritra found in the Sanskrit Bhāgavata by the same author. Mys. D.No. 24 is Ajāmiḷacarite in Bhāminīsatpadi meter being Kannada version of the the Skandha of Bhāgavata by the same author. The Bhāgavata of Nityātmaśukayogin is available in print. The first edition contains all the 12 skandhas in one book. Edited by some Pandits, it has been published by T.N. Krishnaiah Setty, Book Depot Proprietor, Chikkapet, Bangalore, having been printed at the Rajeshvari Press, Bangalore in 1911. The second edision is in two parts. Edited by Sri M.V. Śāstri, both the parts have been printed by Sri T.N. Krishnayyasetty in Sri Veṅkṭeśa Press, Arcot Srinivasacharlu Street, Bangalore, in 1926. The first part contains the first-nine Skandhas and the second part tenth of twelfth Skandhas. On comparing it is seen that the Kannada Bhāgavata is a free rendering of the original text in Sanskrit. The division of the sections does not correspond to the Sanskrit text. In some places there is condensation as well as elaboration. For example, while the Sanskrit text makes only a reference to the arrival of Nārada in the 4th Adhyāya of the 1st Skandha, this has been described in 3 complete verses in the Kannada Bhāgvata. A special feature of the latter is that a verse in Tripadi purports the gist of each Adhyāya in the beginning. On the whole, the author mostly follows the Sanskrit text.

We find different portions of the Sanskrit Bhāgavata in Kannada version by different

authors one such portion of Prahlāda-ceritre told by Śuka to Parīkṣit in Bhāgavata. It is in Bhaminī-ṣaṭpadi meter containing 17 sandhis and 1,111 verses. The author is Narahari of about 1650 A. D. Kṛṣṇalīlābhyudays of Veṅkayārya, a Mādhva poet of about 1650A.D., is the story of 10th Skandha of Bhāgavata containing 51 sandhis and 2,543 verses in Bhāminīṣaṭpadi meter. Cikadevarājasūktivilāsa by Cikkadevarājā, the famous King of Mysors (1672-1704 A.D.) is a *tīkā* in Kannada prose of the Sanskrit Bhāgavata. Kṛṣṇakarṇāmṛta of Kṛṣṇa of about 1700 A.D. is the stoiy of the 10th Skandha of the Sanskrit Bhāgavata. An incomplete ms. available to the author of Karṇāṭaka Kavi Carite contained 10 Śatakas and a few verses in the 11th Śataka in Bhāminīṣaṭpadi meter Kṛṣṇarājavāṇīvilāsa is *tīkā* in Kannada of the Bhāgavata conforming to the Sanskrit Śrīdharīyavyākyā by Mummaḍi Kṛṣṇarāja, King of Mysore (1894-1868 A.D.).

A more recent rendering of Bhāgavata into Kannda prose (*vacana)* is by Paṇḍita Devaśikhāmaṇi Aḷasiṅgarācārya. It is available in print in 8 volumes, published as No. 2, in the Ānanda Karṇāṭaka Granthamālā and printed in Āananda Printing Press, Madras (2nd Edn. 1918). The author has closely followed the Sanskrit text of Bhāgavata and the titles of the Adhyāyas also generally correspond to those of the Sanskrit Bhāgavatam.

Another rendering of this work is Sri K.V. Śrīkaṇṭha Śāstri, Retired Sanskrit Teacher, Ānandavana, Agaḍi. It is published by Sri. Y.G. Kulakarṇi, Editor, Sadbodhacandrike, Ānandavana, Agaḍi and printed in Śrī Śeṣācala Printing Press, Ānandavana, Agaḍi. It is available in three parts the first, second and the third parts having been printed in 1919, 1922 and 1924 respectively.

The "Classified Catalogue of Kannada Printed Works and Mss". in the government Oriental Library, Mysore (ptd. in 1921), shows under the printed works, the following:

Bhāgavata of Nityāmakavi in verse printed at Bangalore. "5th and 6th Skandhas by Rāmaśesa Śāstri.

"5th and 6th Skandhas by Rāmaśeṣa Śāstri.
1—3 Skandhas by Krishnaraja Odeyar.
4—5 Skandhas by Krisharaja Odeyar Printed at Bangalore.
6—9 Skandhas by Krishanaraja Odeyar. (details not given)
6—7—8—9 Skandhas by Krishnaraja Odeyar printed at Bangalore.
10th Skandha printed at Bangalore.
11th and 12th Skandhas by Krishnaraja Odeyar printed at Bangalore.

The Āditya-Purāṅa (Saura-Purāṅa)

Āditya-purāṇa or Saura-purāṇa which forms part of Brahmopapurāṇa has been written in Bhāminīṣaṭpadi meter by an unknown author who styles himself "kavirāja-kaṇṭīrava" [vide. MD (K.) Nos. 200 and 201 and Mys. D.Nos. 122 to 125]. The author of Karṇāṭaka Kavi Carite, however, calls him Ramacandraguruśiṣya since he eulogises. H.H. Sri Ramachandra Bhārti of Sringeri Mutt and calls himself his pupil. His date is therefore about 1550. A.D. It contains 48 *sandhis*. The author says that this work is Śivakāvya called Śivakathāmṛta and that the hero is Kāśi Viśvantha. A portion of this work has for the first time, been published in 1951, with the first 18 *sandhis* by Āsthāna Vidvān Śrī B. Śivamūrtiśāstri under Śaraṇasāhityamālā

as series No. 13 and printed in Svatantra Karṇāṭaka Power Press, Raṅgasvāmi Temple Street, Bangalore 2. The text has been prepared with the help of a plam-leaf ms. available with Sri Veṇkaṭaramaṇa Holla which contains 48 *sandhis* and 2666 verses. This publication is, however, and abridgment carried out by Sri K.Veṇkaṭarāyācār of Suratkal, South Kanara.

The Sanskrit Saurapurāṇa has been translated into Kannada prose by Āsthāna Vidvān H. Gangadhara Śāstri. Published in Sri Jayacāmarājendra Grantharatnamālā as series. No. 24 in two parts, it has been printed in Śrī Vināyaka Printing works Mysore, in 1945.

The Padma-Purāṇa

Portions of Padma-purāṇa have been rendered into Kannada by a few authors. Tirumalabhatta of about 1600 A.D. wrote the Kannada version of the Sanskrit Śivagītā of Padma-purāṇa in Vārdhikaṣaṭadi meter. It contains 16 *sandhis* and 377 verses. Śivītā has also been rendered into Kannada Prose by Kaḷale Nañjarāja [vid. MD (K.) No. 241]. Another rendering of Śivagītā in prose is by Śrī Bhāṣyam Tirumalācāra. It contains Sanskrit text in Kannada script besides the translation. Published by Karṇāṭaka prakāśikapustakaśālā, Bangalore, it has been printed by K.S. Krishna Ayyar, Irish Press, Bangalore, in 1911. It contains 16 Adhyāyas. A pross work in Kannada narrating the greatness of chastity by an unknown author is from the 16th Adhyāya in Vaśiṣṭha-dilīpasāvāda of Padma-purāṇaa (MD (K) No. 211]. The Descriptive Catalogue of Kannada Mss. in the Oriental Research institute, Mysore, shows a Ms. (Mys. d. No.829) whose title is Pativratādharma. This deals with the same subject-matter as MD.(K.) No.211 and forms a part of Padmapurāṇa. The author and data are not known. The same catalogue shown another ms.Mys.D.No.834), which in complete and is a prose *(tīkā)* version of Padma-purāṇa by Cikkupādhyāya. The *Kandapadya* in the beginning corroborates this. The Uttarakhaṇḍa of the Padma-purāṇa by an unknown author is the subject-matter of MD. (K.) No.212. It deals with the procedure to be adopted in branding the top of the arms of Śrīvaiṣṇavas with heated metallic diagrams resembling Viṣṇu's Conch and discus and also deals with Urdhvapuṇḍra dhāraṇa etc. Puṣkarakhaṇḍa, a prose version in Kannada narrating the story of Puṣkarkhaḍa of the Padma-puāṇa is by an unknown author [vide. MD (K). No. 213]. it contains 3-25 Adhyāyas complete which are mostly condensed.

A recent translation of the Padma-purāṇa is by Śrī Beladakere Sūryanārāyaṇa Śastri. It is in Kannda prose and has been published in 22 volumes in Śrī Jayacāmarājendra Grantharatnamālā series as No. 16 These parts have been printed between 1944 and 1946 in different presses in Mysore. The Śivagīta forming a part of Padma-purāṇa with its 16 Adhyāyas has been translated into Kannada separately by Āsthāna Vidvān Sri H. Gaṅgadharaśāstri. This, again, has been published in Śrī Jayacāmarājendra grantharatnamālā as series No. 2. It has been printed in Śri Sharada Press, Mysore, in 1950.

The Nāradīya-Purāṇa

A fe̜w *māhātmyas* from this Purāṇa have been rendered into Kannada by the wellknown Kannada writers. Cikkupādhyāya rendered the Sanskrit Yadugirimāhātmya forming part of the Nāradīya-purāṇa into Kannda prose at the instance of cikkadevrāja, King of Mysore. It is complete in 12 Adhyāyas (vide. MD(K) Nos. 260 and 261]. Yadugiri, now known as Melukoṭe

is in the Mysore District. The same *māhātmya* has been written in *Saṅgatya* meter by Cikkupādhyāya. It contains 12 *sandhis* and 1219 verses [vide MD (K). No. 263 and also K.K. C. vol. II P. 482]. Another rendering of this *māhātmya* is by timmakavi who wrote this at the instance of Cikkadevrāja, King of Mysore (1972-1704 A.D.). It is in prose-verse form. It is complete in 12 Āśvāsas [vide MD (K). No. 266]. The Karṇāṭakakavi Carite states that this work contains 16 Āśvāśas and that the first-four Aśvāsas deal with the description of the genealogy of Cikkadevarāja etc., after which the story proper Commences. Besidesm Mys. D. No. 1375 which is the same work contains 16 Aśvāsas (see also Mys. D. Nos. 1376 to 78). So it appears that the scribe who wrote MD (K.) No. 266 would have omitted to copy the first-four Aśvāsas. Another ms. of this work [MD. (K) No. 267] by an unknown author contains Adhyāyas 1-11 complete and the 12th incomplete. It consists of Sanskrit stanzas with Kannada commentary Yādavagirimāhātmya of Veṅkaṭāryaśiṣya of about 1700. A.D. is a poem in Bhāminīṣatpadi meter. The author of K.K.C. says that an incomplete ms. of this work got by him contained only 10 Sandhis. But of the two Mss. available in the Oriental Research Institutes, Mysore one contains 13 Sandhis while the other is incomplete (vide. Mys. D.Nos. 1372, 1373).

Rukmāṅadacarite of Lakṣmakavi of 1723 A.D. in Vārdhikaṣatpadi meter is the story of the Ekādaśī-māhātmya told by Vasiṣtha to Māndhātā in Nāradīya Puṛaṇa. It contains 17 Sandhis and 953 verses. It has also been written in prose verse form by Cikkupādhyāya. It contains 10 Āśvāsas and 2286 verses [vide MD (K). No. 219 and K.K. c. vol. II. P. 475).

The Nāradīya-Purāṇa has been translated into Kannada prose by Śrī Vāsudevācārya of Doḍḍabaḷḷāpur. Published by Śrī Jayacāmarājendra Grantharatnamālā in 10 parts as series No. 39, it has been printed in Chamundesvari Electric Press, Mysore, between 1946 and 1948. At the end of each Adhyāya the author gives the gist.

The Bhaviṣyottara-Purāṇa.

Portions of this Purāṇa dealing with the *māhātmyas* have been rendered into Kannada. The Kannada version of Kamalāca-lamāhātyma is by Cikkupadhyāya. It is the *māhātmya* of Himavadgopālasvāmi hill or Kamalācala found in the Tīrthakāṇḍa of the Bhaviṣyottara-purāṇa (Mys. D. Nos. 225 and 226). It is in prose-verse form. It contains 16 Āśvāsas, 2591 *Kāṇḍas, 1161* Vṛttas and 276 *Vacanas* (K.K.C. vol. II. P. 471). Prose-version of the same Purāṇa is by Gopāalarāja of about 1740 A.D. It is also called "Gopālabhupā;oktivilāsa". It contains 9 Adhyāyas. The syamantakopākhyāna forming part of the Bhaviṣyottara Purāṇa has been rendered into Kannada by the famaous Kaḷale Naājarāja (MD (K.) No. 251]. Another work of the same author is Haradattācāryamāhātmya, a translation into Kannada of the Sanskrit Haradattācāryacaritra of Bhaviṣyottara-Purāṇa.

Dhanurmāsamahimā of this Purāṇa has been writtenn in Kannada by Veṇkaṭarāmaśāstri of Devāṇḍahaḷḷi, a protage of Mummaḍikṣṇarāja, a king of Mysore.

The Brahmāṇḍa-Purāṇa

Several *māhātmyas* appearing in the Brahmāṇḍa-purāṇa attracted many Kannada writers. Some of them were translated into Kannada. Cikkupādhyāya, a celebrated writer in

Kannada, wrote the Paścimaraṅgadhāma-māhātmya, a poem in *Sāṅgatya* meter describing the story of the same name found in Bṛamāṇḍa-Purāṇa. It contains 5 *sandhis* and 317 verses (MD (K). 257]. This is in the form of saṁvāda between Saṅkara and Nārada. The place Paścimaraṅga or Śrīraṅgapaṭna is near Mysore on the banks of the river Kāverī. The prose version of the same *māhātmya* (MD (K). No. 258] is by an unknown author. It contains 1-4 Adhyāyas complete and the 5th Adhyāya incomplete. Veṅkaṭagirimāhātmya (MD (K). No. 269] by Cikkupādhyāya is a free rendering in prose of the Tirupatimahimā told by Nārada to Bhṛgu, under Puṇyakṣetra-Māhātmyakhaṇḍa of Brahmāṇḍa-Purāṇa. It is complete in 10 Āśvāsas. The sad *māhātmyakhaṇḍa* of Brahmāṇḍa-purāṇa. It is complete in 10 Āśvāsas. The same *māhātmya* has been written in prose-verse form by Timmakavi of 1677 A.D. It contains 10 *Aśvāsas, 190 Kāṇḍas*, 285 *Vṛttas* and 31 *Vacanas.* The author is a protage of the Mysore King Cikkadevarāja who ruled during 1672-1704. Cikkupādhāya's another work is Kāncimāhātmya also called Hastigirmāhātmya found in the Tīrthakāṇḍa of Brahmāṇḍa of Brahmāṇḍa of Brahmāṇḍa-Purāṇa. It is in perseveres form and contains 18 Āśvāsas and 1172 verses. Śrīraṅgamāhātmya [MD (K) No. 270] is fee rendering in prose of the same name found in Brahmāṇḍapurāṇa by Cikkupādhyāya. It is complete in 10 sections. A perseveres form of this Māhātmya is by Mallikārjuna (1678 A.D), a Brahmin poet and a portage of Cikkadevarāja, a King of Mysore during 1672-1704 A.D. The editor of the Descriptive catalogue of Kannada Mss. in the Government Oriental Mss. Library, Madras, thinks that MD (K) No. 272 may be the work of Mallikārjuna referred to by the author of the K.K.C. in view of certain similarities found between this ms. and the portions cited in the K.K.C. A prose version of this *māhātmya* is one Raṅgācārya (MD (K) No. 273 (inc). This incomplete ms. contains 10 paricchedas and dates back to Śalivāhanaśaka 1585. Another prose version of the same māhātmya is by singarācārya who says that he was the tutor to Beṭṭada Cāmarāja Oḍeyar, king of Mysore in 1507 A.D. vide. MD (K). No. 274). It is complete in 10 Āśvāsas. The Sanskrit Bhadragirimāhātmya forming part of the Brahmāṇḍa-purāṇa has been rendered into Kannada prose by Kaḷale Nañjarāia. It is complete in 16 Adhyāyas (vide. MD(K). No. 259].

The Devāṅgacaritra found in the Brahmāṇḍapurāṅa has been written in Sāṅgatya meter by one Deva of about 1725 A.D. It contains 13 Sandhis and 1380 verses.

Adhyātma Rāmāyaṇa in Kannada is a *vivaraṇa* of the Sanskrit Adhyātma Rāmāyaṇa which is the form of Saṁvāda between Umā and Maheśvara in Brahmāṇḍa-Purāṇa. The Author is Mumaḍi Kṛṣṇarāja, a king of Mysore, during 1774-1868 A.D. It contains 7 Kāṇḍa, 65 sargas.

A recent translation of the Brahmāṇḍa-purāṇa into Kannada prose is by Āsthāna Vidvān Śrī Paṭaṇakar Chandraśekhara-bhaṭṭa of the University of Mysore. Published in 5 parts in Śrī Jayacāmarājendra Grantharatnamāla as No. 17, in the series, it has been printed in Mysore Printing and Publishing House, Mysore between 1945-1946. Kāñcīmāhātmya forming part of Brahmāṇḍa-purāṇa has been separately translated by the same author and published in the same series as No. 18 having been printed in Cāmuṇḍeśvarī Electric Press, Mysore, in 1945.

The Viṣṇu-Purāṇa

The Viṣṇu- purāṇa has been rendered into Kannada in prose as also in perseveres form by the reputed writer Lakṣmīpati popularly known as Cikkupādhyāya. More than 30 major

Kannada works stand to his credit, most of them being on Purāṇas. He was a minister and Court poet of Cikkadevarāja Oḍeyar who ruled Mysore during 1672-1740 A.D. A Śrīvaiṣṇava poet, Cikkupādhyāya was an erudite scholar of scripture and literature with a command over Sanskrit and Kannada languages. The first, fourth and the fifth aṁśas of the prose version (available to us) have been edited by Sri M.A. Rāmānuja Ayyangar, the then Asst. Master, Maharani's College, Mysore and printed and published by the Karṇāṭaka Kāvyakalānidhi publishers, Mysore, as Nos. 45, 36 and 30, respectively in the series. The first aṁśa was printed in 1914 at Śrīnivāsa printing press, Mysore and the forth and fifth aṁśas at G.T.A. Press, Mysore, in 1911 and 1910 respectively. The Adhyāyas of these three aṁśas at G.T.A. Press, Mysore, in 1911 and 1910 respectively. The Adhyāyas of these three aṁśas correspond to the 22, 24, and 38 Adhyāyas of the Sanskrit text respectively. The rendering is faithful. A manuscript containing the prose-verse form of Kannada version of the Viṣṇu-purāṇa by Cikkupādhyāya is noticed in the catalogue of Kannada Mss. in the Government Oriental Mss. Library Madras [vide. MD. (K) No. 238]. It contains 6 aṁśas, 32 Āśvāsas and 6255 verses. This manuscript and another ms. available at the Oriental Research Institute, Mysore, have been utilised in preparing the edition of the 5 th aṁśa of the Viṣṇu-purāṇa by the editors, Prof. M.Mariappa Bhat and the late Sri M. Govinda Rao of the Madras University. It has been published by the University of Madras in the Kannada series as No. 14 in 1957. Of the six aṁśas of the prose-verse version, it appears, the 5th aṁśa alone is available in print. The 38 Adhyāyas of this aṁśa are dealt with in 13 Āśvāsas in the Kannada version. The faithful rendering into Kannada of the Sanskrit Viṣṇu-purāṇa has been applauded by Sri M.A. Rāmānuja Ayyangar in the following words. Those who wish to learn the art a translating the Sanskrit works into Kannada) would do well to compare this work with its original in Sanskrit.

All the six aṁśas of the Viṣṇu-purāṇu have been rendered into Kannada prose by one ubhayavedāntapravartaka Śrī Yajñanārāyaṇadīkṣita of Śāntigrāma near Hassan in Mysore State and published by Śrī. Śrīnivāsa Ayyangar, Retired Engineer, (Bombay), Dharwar in 1928 having been printed in the Universal Power Press, Sultanpet, Bangalore.

The Prathamāṁśa rendered into Kannada by one Pānyam Sundaraśāstrī (Pandit, St. Joseph college, Bangalore) has been published by Śrī published by Śrī B. Ādinārāyaṇa Śāstrī as No. 10, of the Vidyānandagranthamālā, Vidyānanda Office, Shankarapuram, Bangalore, in 1914. It contains 22 Adhyāyas and has been printed by Śrī K.S. Krishna Ayyar, Irish Press, Bangalore. The original Sanskrit text in Kannada script is given first and then follows the prose translation.

A more recent translation of this Purāṇa into Kannada is by Pandit Ganjam Timmaṇṇayya. The Sanskrit text has been given first in Kannada script and then follows the translation. It has been printed in there parts in Śrī Vināyaka Printing Press in 1948 and published in Śrī Jayacāmarājendra Grantharatnamālā series as No. 49,

The Āgneya-Purāṇa

Tulākāverīmāhātmye (MD (K). No. 256] is a rendering in prose of the story of Tulākāverīmāhātmya as found in the Sanskrit Āgneya-purāṇa by Caluvāmbike, the wife of Doḍḍa Kṛṣṇarāja, King of Mysore during 1713-1731A.D. It is also called Caluvambikāvāṇīvilāsa. It is complete in 30 Adhyāyas.

From a śloka at the end of the work, it appears that one Śrinivāsa wrote this in the name of Celuvāmbike.

The Brahmottara-purāṇa

Brahmottarakhaṇḍa of Mahādeva, a Vīraśaiva poet of about 1725 A.D. is a translation in Kannada of the Sanskrit Brahmottara-Purāṇa. It is in Bhāminīṣaṭpadi meter. The Ṣaḍakṣaramahimā, Vibhūtimahimā, Rudrākṣamahimā, Purāṇaśravaṇamahimā, the mahimā of Vratas like Śivarātri, etc., worship of Śivayogins, etc. are told here. It contains 32 *sandhis*, 1898 verses, here and there Rangḷe, Vṛtta and some prose. According to a ms. in the Descriptive Catalogue of Kannada Mss. in the Kannada Research Institute, Dharwar, Volume IV, this work contains 32 *sandhis* and 1896 verses. The author of Karṇāṭaka Kavicarite in the footnote mentions another ms. which reads 31 *sandhis* and 1945 verses. This is perhaps the same as Mys. D. No. 1074, which contains the same No. of *sandhis* and verses. Mys. D. Nos. 1075-1079 being the same work contain 31 *sandhis* but different No. of verses.

The Mārkaṇḍeya-Purāṇa

Devīmāhātmya of Cidānandāvadhūta (about 1750 A.D) is in Bhāminīṣaṭpadi metre. It is a translation of the Sanskrit version of the same name (Mys. D. No. 683). It contains 18 sandhis and 796 verses. The Classified Catalogue of Kannada printed works and Mss. in the Government Oriental Library, Mysore (1921), shows under printed works, a Devīmātmya in Bhāminīṣaṭpadi metre of one Cidānandasvāmin, printed in Ratnākara Press, Madras. Devīmāhātmya by Mummaḍikṛṣṇarāja, King of Mysore (1794-1868 A.D) in prose (Mys. D. No. 681) is Devīmāhātmyaprakāśaka saptaśatī-mahāmantrārtha found in the Mārkaṇḍeyapurāṇa.

The whole of Mārkaṇḍeya-purāṇa has been translated into Kannada prose by Āsthāna Vidvān Śri Pāṭaṇakar Candraśekhars bhaṭṭa of the University of Mysore. Published in Śri Jayacāmarājendra Grantharatnamālā as Series No. 57 in 4 parts, it has been printed in Śri Pañcācārya Electric Press, Mysore, in 1953 and 1954.

The Bhaviṣya-Purāṇa

The author of Karṇāṭaka Kavi Carite notes a work called Amāsomavāravrata forming part of Bhaviṣya-purāṇa rendered into Kannada by Veṅkaṭarāma Śāstri of about 1823 A.D., a portege of MummaḍiKṛṣṇarāja, King of Mysore during 1794-1868. A.D. The author appears to have rendered this at the instance of the queen Lakṣmammaṇṇi.

The whole of Bhaviṣya-purāṇa has been translated into Kannada by Āsthāna Vidvān Srī B.Cannakeśavayya. Published in Śrī Jayacāmarājendra Grantharatnamālā in 13 parts as Series No. 36, it has been printed in Basaveśvara Electric Press, Mysore, between 1946-1952.

The Narasiṁha-Purāṇa

Prahlādacaritra forming part of Nṛsimha-purāṇa has a *ṭikā* in Kannada by Raṅganātha Śāstri of about 1849A.D. The *ṭikā* is called Vidvatpratoṣiṇī (vide Mys. D. No. 988 and K.K.C. Vol. III, p. 197).

A complete translation of this purāṇa is by Āsthāṇa Vidvān Srī N.V. Padmanābhācāriar.

Published in Śrī Jayacāmarājendra Grantharatnamālā as series No. 51, in 3 parts, it has been printed in Śri Vināyaka Printing works, Mysore, in 1949. The author gives the gist at the end of each Adhyāya.

The Devībhāgavata-Mahāpurāṇa

According to an information found on the covering page of the printed book "Śivapurāṇa" by Roṇūru Veṅkaṭarāma Śāstri printed and published by Srī T.K. Krishnaswami Setty, Kalanidhi Press, Bangalore, in 1920, the Devībhāgavata in Kannada prose with its 12 Skandhas is available in print. Śrī Sāligrāma Śrī Kaṇṭha Śāstri, the author of Kannada Version of the Sanskrit Śaṅkaravijaya in a note at the beginning of his work, refers to a Devībhāgavata in Kannada verse form with 14050 verses in Bhāminīṣaṭpadi metre written in the name of "Tripurasundarī Devī" perhaps by himself.

All the 12 Skandhas of this Purāṇa have been translated into Kannada by Edatore Candraśekhara Śāstri. The author has followed the Saṅskrit Commentary "Tilaka" by Nīlakaṇṭha. Published in 11 parts in Śrī Jayacāmarājendra Grantharatnamālā as series No. 5, this Purāṇa was printed in Śri Pañcācārya Electric Press, Mysore, between 1942 and 1945.

The Śivamahāpurāṇa

This Purāṇa has been translated into Kannada prose by Roṇūru Veṇkatārāma Śāstri. It has been divided into seven sections: Vidyeśvarasaṁhitā, Rudrasaṁhitā, Śatarudrasaṁhitā, Koṭirudrasaṁhitā, Umāsaṁhitā, Kailāsasaṁhitā and Vāyavīyasaṁhitā. It was printed and published by Sri T.K. Krishnaswami Setty, Proprietor, kalanidhi Press, Bangalore in 1920.

Śivamahāpurāṇa has been translated into Kannada by Asthāna Vidvān Pandit Veṅkaṭarao of Hassan. A ms. from Oriental Library, Mysore, a book printed at Madhure with Hindi translation and another printed in Veṅkaṭeśvara Press, Bombay, have been utilised in preparing the text. Published in Śri Jayacāmarājendra Grantharatnamālā in 12 parts as Series No. 21, it has been printed in two different presses in Mysore, in 1945 and 1946.

The Gāruḍa-Purāṇa

Viṣṇudharmottara, purporting to be a portion of the Gāruḍa-purāṇa, has been written in simple prose by an unknown author. It purports to establish the supremacy of Lord Viṣṇu. The two Mss. MD (K).No. 236 and 237 in the Descriptive Catalogue of Kannada of Mss. in the Government Oriental Mss. Library Madras, contain 1-24 Adhyāyas complete and the 25th incomplete.

The Varāha-Purāṇa

Kaiśika-purāṇa forming part of Varāha-purāṇa has been rendered into Kannada prose by an unknown author (vide MD (K.) No. 202). According to the colophon, it contains 44 Adhyāyas.

A complete translation of this Purāṇa is by Āsthāna Vidvān M.R. Varadācārya. Published in Śri Jayacāmarājendra Grantharatnamālā as Series No. 31, in 5 parts, it has been printed in Śrī Hanumān Power Press, Mysore, between 1946 and 1948. The author gives the gist at the end of each Adhyāya. The Sanskrit text has been prepared with the help of a ms. in Grantha Script available in Oriental Library Mysore, and printed editions of Veṅkaṭeśwara Printing

Press, Bombay, and one Printed by Pandit Hṛṣikeśa Śāstri of Calcutta.

The Other Purāṇas

There are some Purāṇas for which there appears to be no earlier translation. About a dozen such Purāṇas have been rendered into Kannada, perhaps for the first time, by living authors enabling the lovers of Purāṇas in Karṇāṭaka to hava a perusal of them. They have been published in Śrī Jayacamarājendra Grantharatnamālā. The translators have mostly used the printed editions from Bombay and Ānandāśrama series, Poona and at times Mss. in Telugu or Grantha character. The details such as the series No. year of publication etc. are dealt with in the following respective Purāṇas.

The Ādi-Purāṇa

This has been translated by Āsthāna Vidān Eḍatore Candraśekhara Śāstri. Published in Śrī Jayacāmarājendra Grantharatnamālā as series No. 41, it has been printed in Pañcācārya Electric Press, New Sayaji Rao Road, Mysore, in 1946. The book centains 29 Adhyāyas.

The Kalki-Purāṇa

This has been translated by Eḍatore Candraśekhara Śāstri. published in Śrī Jayacāmarājendra Grantaratnamālā as Series No. 37, it has been printed in Bangalore Press Branch, Mysore, in 1946 in one book.

The Kālikā-Purāṅa

This Purāṇa has been translated by Pandit Veṅkaṭa Rao of Hassan. Published in Śrī Jayacāmarājendra Grantharatnamālā in four parts as series No. 10, it has been printed in Śrī Bisaveśvara Electric Press, Mysore, in 1944.

The Kūrma-Purāṇa

A translation into Kannada prose of this Purāṇa is by Śrī Pāṭaṇakar Candraśekharabhaṭṭa of the University of Mysore. Published in Śrī Jayacāmarājendra Grantharatnamālā as Series No. 40 in 4 parts, it has been printed in Śrī Vināyaka Printing works, Mysore, in 1946 and 1947.

The Gaṇeśa-Purāṇa

This Purāṇa has been translated by Āsthāna Vidvān H. Yajñeśvara Śāstri. Published in Śrī Jayacāmarājendra Grantharatnamālā as No. 55 in the series in 5 parts, it has been printed in Śrī Mallikārjuna Press, New Sayaji Rao Road, Mysore, between 1953 and 1955. One feature of this work is that at the end of each part there is a pariśiṣṭa explaining some important names appearing in the book and an index to the ślokas.

The Brahma-Purāṇa

A complete translation of this Purāṇa is by Pandit Veṅkaṭa Rao of Hassan. Published in Śrī Jayacāmarājendra Grantharatnamālā in 6 parts as series No. 30, it has been printed in Śrī Cāmuṇḍeśvarī Electric Press, Mysore, in 1946 and 1947. The Sanskrit text has been prepared

with the help of a Telugu ms. and printed editions from veṅkateśvara Press, Bombay and Ānandā Śrama, Poona.

The Brahmavaivartamahāpurāṇa

This Purāṇa has been translated by B.S. Krishnappa (Sanskrit Pandit, Government High School, Nanjangud). Published in Śrī Jayacāmarājendra Grantharatnamālā in 10 parts as series No. 50 it has been printed in Śri Śāradā Electric Press, Mysore, between 1948 and 1949.

The Matsya-Purāṇa

This Purāṇa has been translated into Kannada by Vājapeyam Śrīraṅgācār. Published in Śri Jayacāmarājendra Grantharatnamālā as series No. 33, in 7 parts, it has been printed in Śrīivāsa Electric Press, Mysore, between 1946 and 1948. The author gives the gist at the end of each Adhyāya.

The Vāmana-Purāṇa

The translation of this Purāṇa is by Śri S. Veṅkaṭācārya. Published in Śrī Jayacāmarājendra Grantharatnamālā as Series No. 25, in 3 parts, it has been printed in Śrī Śāradā Electric Press, Mysore in 1946.

The Vāyu-Purāṇa

The translation of this Purāṇa is by Āsthāna Vidvān Śrī R. Setumādhavācār (Pandit of Government Training College, Mysore). Published in Śrī Jayacāmarājendra Grantharatnamālā as Series No. 38 in 6 parts it has been printed in Śrī Śāradā Electric Press, Mysore, in 1947 and 1948. The author gives the gist at the end of each Adhyāya.

The Viṣṇudharmottaramahāpuraṇa

This Purāṇa has been separately printed in 3 khaṇḍas and published in Śrī Jayacāmarājendra Grantharatnamālā as No. 15 in the series. The first, second and the third Khaṇḍas are printed in 5, 4, and 3 parts respectively. The first Khaṇḍa and the first-two parts in the second Khaṇḍa were translated by Śrī Veṅkaṭaramaṇa Śāstri of Chamarajangar and after his demise the rest of the two parts in the 2nd Khaṇḍa and the 3rd Khaṇḍa were translated by Sankīghaṭṭam Veṅkatācārya. All the three khaṇḍas were printed in different presses during 1945 and 1953 in Mysore.

The Sāmba-Purāṇa

A translation of this Purāṇa is by Āsthāna Vidvān Śrī H. Gaṅgādhara Śāstri. Published in Śrī Jayacāmarājendra Grantharatnamālā in two parts as Series No. 43, it has been printed in Śrīnivāsa Printing Work, Mysore, in 1947.

A Note on the Viṣṇudharmottara Described as a Part of the Garuḍa-Purāṇa

D. Nos. 236 and 237 are two mss. entitled Viṣṇudharmottara noticed in the Descriptive Catalogue of Kannada Mss. in the Govt. Oriental Mss. Liberary, Madras. The beginning and

the colophons state that this is a portion of Garuḍa-purāṇa. The Sanskrit mass. Catalogue in the Government Oriental Mss. Library, Madras, shows 9 mss. under the title 'Viṣṇudharmottara' in different scripts like Nandināgarī, Grantha and Telugu. The two complete palm-leaf Sanskrit mss. in Telugu characters (D. Nos. 2112 and 2113) verified by us contain 27 Adhyāyas complete. The subject-matter, throughout, is in the form of a dialogue between Marīci and Garuḍa. It deals with Vaiṣṇavadharma, Pativratāvidhi, Varṇāśramadharma, Tulasīpatra-māhātmya, Viṣṇudevālaya dīpasthāpanamāhātmya, etc. The two Kannado mass. mentioned above represent of Kannada version of the above Sanskrit Viṣṇudharmottara said to be a part of the Garuḍa-purāṇa. As in the Sanskrit original, the subject-matter in the Kannada version too commences with the verse, "सम्यगूज्ञानात्म संतुष्ट भगवत्प्रियवाहनं। विनतातनयं शान्तं मरीचिः पर्यपृच्छत।।"

The mss. of this Kannada version contain only 24 Adhyāyas complete, with the 25th incomplete.

A comparison shows that the work under reference is different from the wellknown viṣṇudharmottara-purāṇa, which is in the form of a dialogue between king vijra and the sage Mārkaṇḍeya, published by the Venkateswara Press. The three Khaṇḍas of this printed work deal, as is wellknown, with the arts, poetry, dance, painting, iconography, Arthaśāstra, Vedānta, Vaṁśacaritra, Stotra, Rājyābhiṣekavidhi, Haṁsagītā, methods of manufacturing longstanding gold and silver articles etc., besides Viṣṇu-worship.

The printed edition of the Garuḍa, however, does not contain a section called Viṣṇudharmottara. Of the few Sanskrit mass. of the later verified by us, two incomplete mss. in Grantha character found in the Govt. Oriental Mss. Library, Madras (Vide, D. No. 2115 and R. 4748), mention a Viṣṇudharmottara forming part of the Garuḍa-purāṇa. At the end of the first Adhyāya of D. 2115 there is the colophon. "इति 'श्रीगारुडपुराणे विष्णुर्धोत्तरे प्रथमोऽध्यायः।"

The colophon at the end of the 27th Adhyāya of R. 4748 is, "इति श्रीगारुडपुराणे श्रीविष्णुधर्मोत्तरे गरुडमरीचिसंवादे सप्तविंशोऽध्यायः।।"

Besides, the Catalogus Catalogorum mentions (Vide. p. 5902) that Viṣṇudharmottara is held to be a part of the Garuḍa-purāṇa. The Catalogue of Sanskrit mass, in the palace at Tanjore, compiled by A.C. Burnell shows 3 mss. (Nos. 1887-9) of Viṣṇudharmottara "said to be the Uttarabhāga of the Garuḍa-purāṇa"(Vide. p. 1882). It is thus seen that the Kannada version mentioned above is of the Viṣṇudharmottara forming a part of the Sanskrit Garuḍa-purāṇa.

There is of course, as noted already, a modern kannada version of the better known printed Viṣṇudharmottara too, forming a dialogue between Vajra and Mārkaṇḍeya and containing art-chapters.

A.D. 813 should use the decimal notation. The *dramma* coins must have become current about this time; for thought no coins of the first half of the ninth century A. D. have yet been found, those of the second half of the century, issued by the Pratīhāra Emperor Bhoja have been found in abundance.

The lower limit for the date of the *Devimāhātmya* is thus *circa* A.D. 813. It must of course, have been composed long before this date in order to become so popular as to be cited in an inscription. If Bāṇa's *Chaṇḍīśataka* was based on it, it may go back to the Gupta age. pargiter, who has discussed the date of this work, has come to the conclusion that "the

Devīmāhātmya...was certainly complete in the 9th century and very probably in the 5th or 6th century A.D.

PURŪRAVAS

I A prominent king of Candravamla (lunar race).

Descending in order from Brahmā came Atri—Candra—Budha Purūravas. The dynasty which came from Candra was called the candravaāmśa. Though Budha was the first King of Candravamśa. Though Budha was the first king of Candravamśa it was Purūravas who became celebrated. The story of the birth of Purūravas is given below:

Brahmā in the beginning deputed the sage Atri for the work of creation. Atrimaharṣi started the penance called anuttara to acquire sufficient power for creation. After some years Saccidānanda Brahma with an aura of lustre reflected in the heart of that pure and serene soul. In sheer ecstary tears rolled down his cheeks and the glittering flow of water was lustfully drunk by the zones taking the form of women with a view to producing progenies. They became pregnant but were unable to bear the embryo of Atri and so they threw them away. Brahmā took them all and made them into one armoured youth and took him in his chariot to his land. Then the Brahmarṣis requested Brahmā to make him their lord. When the *ṛṣis, devas,* Gandharvas and nymphs praised him reciting sāmaveda the majestic lustre of the youth increased. It was from this that auṣadhas (medicines) originated and that is why Candra is considered to be the lord of medicines, dvija and Vedasvarūpa. The Candramandala is full of chemicals. It increases and decreases according to the white half and black half of the moon-based month. Dakṣa gave in marriage to Candra twenty-seven beautiful maidens. then Candra did penence meditating on Viṣṇu for ten thousand Kalpas. Viṣṇu pleased y his penance asked him to name a boon and Candra said "When I perform a *yāga* in *svarga* all the *devas* like Brahmā should come in person to my *yāgaśālā* and watchman at my Rājasūya." Accordingly with the blessing of Viśṇu, Candra conducted the yāga in which Atri, Bhṛgu, Bhrahmā, Viṣṇu, Devas, Vasus, Maruts and Viśvadevas took part. Candra gave as *yāga*-fees to Ṛtviks all the three worlds. The *yāga* was complete and when Candra rose up after a bath nine *devīs* fell in love with the amorous beauty of Candra. Lakṣmī, wife of Viṣṇu, Sinīvālī, wife of Kardama, Dyuti, wife of Vibbāvasu, Puṣti, wife of Dhātā, Prabhā, wife of Sārya, Kuhā, wife of Haviṣmān, Kīrti, wife of Jayanta, Aṁṣumālī wife of Kaśyapa and Dhṛti, wife of Jayanta, Aṁś umālī wife of Kaśyapa and Dhṛri wife of Nanda, abandoned their husbands and went with Candra. Candra treated them all as his own wives and gave them erotic pleasure to their hearts' content. Those who saw this non-virtuous act stood dumbfounded unable to curse Candra.

Attracted by the dazzling brilliance of Candra Tārā, wife of Bṛhaspati, went with him. Enraged at this, Bṛhaspati joining with other *devas* prepared for a fight against Candra. Devas took sides and by the mediation of Indra a conference of both the parties was held and Tārā was went back to Bṛhaspati. Tārā was pregnant then and Tārā confessed that the child in her womb was that of Candra. So when that child was born Candra took it away and named it Budha. Brahmā and other *ṛṣis* gave Budha a seat among the planets.

Budha married Ilā and they got a son named Purāravas. (See under Ilā). After that Budha performed a hundred Aśvamedhavāgas. He then enjoyed world prosperity as lord of Saptadvīpa

living in the beautiful Himādriśṛṅga. Worshipping Brahmā. (Chapter 12, Bhāga 3, Padma Purāṅa).

Purūravas by his brilliance performed a hundred Aśvamedhayāgas and lived in glory at Himādriśṛṅga. Great demons like Keśī became his servents. Uraśī attracted by his beauty became his wife. While he was living like that Dharma, Artha and Kāma went in disguise to his palace to test him. He received them all well but paid more attention to Dharma. Artha and Kāma got angry and cursed him. Artha cursed him saying that he would be ruined by his greed and kāma cursed him saying he would go mad by being separated from Urvaśī. Hearing that Dharma blessed him thus: "You will live long leading a virtuous life. Your race will increase and remain in glory till the end of the moon and the stars. The insanity caused by your passion for Urvaśī would end by the end of sixty years. That celestial maiden would remain then with you for one Manvantara." (Chapter 12, Bhāga 3, Padma Purāṇa).

Purāravas used to visit Indra daily. One day while he was going through air wellarmed with a bow and arrows he saw a demon named Keśī carrying away by force Urvaśī and Citralekhā and after defeating Keśī in a fight recovered the nymphs and gave them back of Indra. Indra praised Purāravas an in his honour a drama, Lakṣmīsvayaṁvara, was enacted by Urvaśī, Menakā and others. Urvaśī taking the part of Lakṣmī started to dance but seeing Purūravas before here she became lustful and made wrong steps. Nārada who was present at the function got angry and cursed her "You will forget all you have learnt. Not only that, you will live as a creeper separated from Purūravas for a period of sixty years." (For details see under Urvaśī). Padma Purāṇa says that it was Bharata who cursed Urvaśī. This story is slightly different from that found in the other Purāṇas.

Urvaśī got eight sons of Purūravas named Āyus, Dṛḍhāyus, Vaśyāyus, Danāyus, Vṛttimān, Vasu, Divijāta and Subāhu. Of these Āyus became the propagator of the dynasty. Of the sons born to Āyus five sons, Nahuṣa, Vṛddhaśarmā, Raji, Dambha and Vipāpmā became celebrities. A hundred sons were born to Raji. They were called Rājeyas. (Chapter 12, Bhāga 3, padma Purāṇa).

Some Purāṇas state that Purūravas had six sons while some state that he had seven sons. The following references are made about him in the Mahābhārata.

(i) Once Purūravas stole the wealth of some Brahmins. The Brahmins took sanatkumāra alongwith them and made representations to the king . Purūravas did not give back their wealth. The Brahmins cursed him and as a result the prosperity of the king waned. Then Purūravas brought a *yāga* and thus regained his lost splendour and prosperity. (Chapter 75, Ādi Parva).

(ii) Purūravas got six sons of Urvaśī named Āyus, Dhīmān, Amāvasu, Dṛḍhāyus, Vanāyus and Śatāyus.

(iii) Once he asked Vāyu the wind-god about the origin of the four castes and the superiority of the Brahmins over other castes. (Śloka 3, Chapter 72, Śānti Parva).

(iv) At another time he discussed about yajñapurohitas with Kaśyapa. (Chapter 73, Śānti Parva).

(v) Ikṣvāku gave Purūravas a sword which in his old age he gave to his son Āyus. (Chapter 166, Śānti Parva).

(vi) He once declared that one can attain *svarga* by the blessings of Brahmins. (Śloka 31, Chapter 6, Anuśāsana Parva).
(vii) Purūravas was famous as a donor of cows. (Śloka 26, Chapter 76, Anuśāsana Parva).
(viii) Purūravas never ate meat. (Śloka 65), Chapter 111, Anuśāsana Parva).

PUṢKRĀKṢA I.

A King of Purāṇic fame.

There was once a King called Bhadrākṣa in Takṣasilānagara. He worshipped Bhagavatī with 108 lotus flowers daily in ofder to obtain a son. One day he found one flower missing and the brave king tore open his heart and made the number complete. The goddess was pleased and she blessed him saying that he would have a son worthy of becoming an emperor. *puṣkarākṣa* was the son thus born.

The boy grew up and after crowing him as King Bhadrākṣa left for the forests.Puṣkarākṣa worshipped Śiva daily to get a suitable wife. After some time Śiva blessed him saying that he would get a very good wife.

One day he went for hunting. He saw a camel trying to eat two corbas engaged in the act of mating. Instantly the king sent an arrow against the camel and the camel falling down turned into a Vidyādhara and that Vidyādhara told the king thus:—"Oh king, there was once a Vidyādhara named Raṅgamālī was attracted by the handsome from of Raṅgamālī. She married him without the consent of her parents. The angered father separated them by a curse. The curse took effect and they soon got separated losing their way in the forest. Pining to see her husband Tārāvalī roamed about in the forests and reached the other shore of the western sea. It was a colony of *ṛṣis* and there was a fig tree there standing in full blossom. Tārāvalī took the form of a beetle and sat on the tree sucking honey. after some days Raṅga, mālī also came to the place. One seeing her husband she had emission and from the virile fluid was born a fig fruit. After that both of them flew to the Gandharva loka. I am Raṅgamālī. One day a sage named Jitāsu came that way and this fruit fell before him. From the fruit came out a beautiful maiden and Jitāsu with his divine power understood the whole Jitāsu with his divine power understood the whole story behind it and so took the girl to his Āśrama and named here Vinayavatī. Vinayavatī grew into a beautiful maiden and staved in the *āśrama*. One day by accident I happened to see her and attracted by her beauty tried to rape her. She cried aloud and hearing the noise the sage came out and cursed me and turned me into a camel. I pleaded for mercy and the sage said I would be released from the curse when I was killed by the future husband of Vinayavatī, Puṣkarākṣa by name. Oh king, I am now released from the curse and you should go to forest named Surabhimāruta on the other side of the western sea and marry that maiden."

Puṣkarākṣa was pleased to hear this and the king going back to the palace and entrusting the administration of the state to his ministers left for the forest of Surabhimāruta. Reaching the shore of the western sea he was thinking of ways to cross the sea when he saw a Bhadrakālī temple nearby. When he went to the temple he saw a violin in front of it and taking it he played on it a few songs in praise of Kālī and went to sleep in the temple. The goddess was pleased with his songs and took the sleeping king to the other side of the sea. When he woke up next

morning he saw himself on the other shore and was pleasntly surprised. He walked about on the shore and saw an Āśrama and peeping in saw a sage sitting inside. On seeing the king the sage told him thus "Oh Puṣkararāja, Vinayavatī in searach of whom you have come here has just gone to pluck flowers for her worship. She will come just now and you can then accept your wife of your previous birth as your wife of this life."

The king wanted to know more about Vinayavatī when the sage said she was his wife in his previous birth also. Then the sage said: "Once there was a Vaiśya called Dharmasena in Tāmralipti. He married a girl named Vidyullekhā.All their wealth was stolen by theives and grief-stricken they attempted to commit suicide by jumping into the fire. They saw two swans flying towards them and without waiting for them to reach them they committed suicide. In their next birth they became a swan couple. They lived on a date tree during rainy seasons. Once in a storm the tree fell down and in the darkness each went its own way. In the morning the male swan started searching for is mate. In the end he found her in the lake of Mānasa in Svarga. They lived there happily till the rainy season was over and then they went and stayed on a mountain. One day a forester killed the she-swan and while coming with the dead swan in his hands he saw a set of armed men coming that way and the frightened forester threw the dead swan into a lake nearby. The dead swan came in touch with the Mṛtasañjīvanī herb in the pond and coming to life flew away.

The husband swan went into another group of swans and lived there in sorrow. One day a fisherman came and caught all the swans in a net. At that time the she-swan came there and finding here husband in the net felt very sad. She was thinking of some way to get her husband released from the net when a man came to bathe in the pond. He wrapped the diamond necklace of his in a cloth and placed it on the shore. The sheswan took the necklce and flew making the fisherman went after it. The swan few to a mountain nearby and placed it on its top. The fisherman started climbing up and the she-swan then flew back and released her husband from the net. One day while they were flying making a lotus as an umbrella a hunter shot them down with arrows. Fortunately the lotus fell on an idol of Śiva and by the power of Śiva they were born in their next birth as a king and a woman. The king is yourself and the woman is Vinayavatī."

Puṣkarākṣa married her there and returning to his land lived happily for a long period (Taraṅga 2. Śaśāṅkavantīlambaka, Kathāsaristsāgara).

PUṢPAKA I.

A divine Aerial Chariot.

Viśvakarmā had a daughter named Saṁjñā. She was married to Sūrya. But Saṁjñā could not live with Sūrya for long because of the terrible heat and so she came back and told her father about it. At once Viśvakarmā ordered Sūrya to come to him and the former then tried to reduce his brightness by rubbing him on a grindstone. However much he tried he was not able to reduce even an eighth of his brightness. The brightness of the Sun which was rubbed out spread in the atmosphere as suspended lustrous particles. Viśvakarmā collected that lustrous dust and from it created four brilliant things. The Cakrāyudha of Mahāviṣṇu is one, the Triśūla of Śiva is another, and the third is Puṣpakavimāna (Puṣpaka Aerial chariot). The fourth is

Śakti, a weapon of Subrahmaṇya. Viśvakarmā gave them all as presents to Brahmā. (Chapter 2, Aṁ a 2, Viṣṇu Purāṇa).

Vaiśravaṇa alias Kubera was the son born to Viśravas of his wife Devavarṇinī, daughter of sage Bharadvāja. Viśravas did penance to please Brahmā to get a son and Vaiśravaṇa was born by the blessing of Brahmā. Kubera also, even while he was a boy, went to the valley of Himavān and did penance there. Kubera did penance for ten thousand years with his head downards in cold water and another ten thousand years in Pañcāgni standing on one leg. At that time Brahmā appeared in person and asked what boon he wanted. He said he wanted to be one of the lokapālakas (guardians of the universe). Granting Kubera that, Brahmā gave him two treasures named Śaṅkhanidhi and Padmanidhi and also the puṣpakavimāna. After that Kubera built a city named Laṅkā on the mountain of Trikūṭa in the southern ocean and started living there.

Viśravas had three more sons named Ravaṇa, Kumbhakarṇa and Vibhīṣaṇa. They did penance and acquired divine powers. Rāvaṇa then went to Laṅkā and after defeating Kubera and sending him north captured Laṅkā and made it his capital. He also took by force the Puṣpaka form Kubera.

All the Victory marches of Rāvaṇa were in this Puṣpaka. Once Rāvaṇa was going in his Puṣpaka with a Yakṣa beauty kidnapped from Alakāpurī when the girl cried loudly attracting the attention of Sampātī, a vulture king. Sampāti attacked Rāvaṇa with his fierce beak and powerful claws. Rāvaṇn's weapons proved futile against Sampāti and the bird broke the Puṣpaka into pieces. But the vimāna was a divine one and it regained the original shape and utility soon. All the weapons of Rāvaṇa were destroyed, the great weapon Candrahāsa was thrown away. The crown of Rāvaṇa was struck down and trampled upon. With his sharp beak and piercing claws Sampāti made bruises on the face of Rāvaṇa. Unable to bear the attack of the mighty bird Rāvaṇa begged for peace. Sampāti asked Rāvana to release the Yakṣa girl which Rāvaṇa did at once. Rāvaṇa then returned to Laṅkā in the Puṣpaka (Kiṣkindhā Kāṇda, Kamba Rāmāyaṇa). It was in this Puṣpaka plane that Rāvaṇa kidnapped Sītā. In the battle that followed, Rāvaṇa was killed and the Puṣpaka Vimāna came into the poss ession of Vibhīṣaṇa who gave it as a gift to Śrī Rāma. Śrī Rāma sent it back to its original owner, Kubera. But Śrī Rāma used it again for once.

A śūdra named Śambūka started performing penance in Rāmarājya as a consequence of which there started a series of infant deaths in the country. Śrī Rāma knew the cause and he got down by mediation the Puṣpaka Vimāna from Kubera. when the plane came from Kubera Śrī Rāma got into it and flew to the place where Śambūka was doing penance and on reaching there killed the Śūdra and saved the country from a calamity. The Vimāna was then sent back to Kubera. (uttara Rāmāyaṇa).

PUṢPOTKAṬĀ.

Mother of Kubera.

1. *Genealogy.* From Brahmā were born two demons Heti and Praheti. Heti married Bhayā, daughter of Kāla and to them was born a son named Vidyutkeśa. Vidyutkeśa married Sālakaṭaṅkā daughter of Sandhyā and to them was born a son named Sukela. They abandoned

the child in a forest and went away. Śiva took care of the child Sukeśa who married Daivavatī dśaughter of the Gandharva called Maṇimaya and she mālī and all the three started living in the crystal place built at Laṅkā by Viḷvakarmā.

At that time a Gandharva woman called Narmadā delivered three daughters named Sundarī, Ketumatī and Vasudhā. When they came of age sundarī was married to Mālyavān, Ketumatī to Sumālī and Vasudhā to Mālī. Mālyavān got of Sundarī seven demons named Vajrapuṣṭi, Virūpākṣa, Durmukha, Suptaghna, Yajñakeśa, Matta and Unmatta and a demoness of name Nalā. Sumālī got of Ketumatī tensons named Prahasta, Akampana, Vikaṭa, Kālakāmukha, Dhūmrākṣa, Daṇḍa, Supārśva, Saṁhrāda, Prakvāta and Bhāsakarṇa and four daughters named Vekā, Puṣpotakaṭā, Kaikasī and Kumbhīnasī. Mālī got of Vaṣudhā four sons named Anala, Anila, Aha and Sampāti.

Sumālī wandered in the forests with his daughters. He gave all the four daughters in marriage to Viśravas, son of Pulastya. Viśravas got of Kailasī three sons named Rāvaṇa, Kumbhakarṇa and Vibhīṣaṇa and a daughter named Śūrpaṇakhā. Viśravas got of Puṣpotkaṭā a son named Vaiśravaśa or Kubera. (Chapter 11, Agni Purāṇa; Chapter 275, Vana Parva, Uttara Rāmāyaṇa).

PŪTANĀ

A demoness who was killed by Kṛṣṇa at Ambāḍi. Her previous birth, her relationship with Kaṁsa and such other details are found differently in different Purāṇas.

(i) Pūtanā was the daughter of a demoness called Kaitavī and was the servant maid of the wife of kaṁsa. She had a younger sister called Vṛkodarī. (Ādi parva, Chapter 18).

(ii) Pūtanā was the dhātrī (foster-mother) of Kaṁsa. She entered Gokula in the form of a bird. (Harivaṁśa, Chapter 2 Verse 6).

(iii) Pūtanā was the sister of Kaṁsa and the wife of Ghaṭodara. (Brahmavaivarta Purāṇa).

(i) Pūtanā in her previous birth was born as the daughter of Mahābali bearing the name Ratnamālā. When Vāmana appeared before Mahābali during the time of the latter's Yajña, Ratnamālā mentally desired thus:—"Oh if only this Vāmana became my child! I could have then breasted-fed him." Vāmana, the omniscient, understood the desire of Ratnamālā. So, during the incarnation as Kṛṣṇa gave her salvation by drinking her breast-milk. (Brahma Vaivarta Purāṅa, Chapters 4 and 10).

(ii) Once when the sage Kālabhīru and his daughter cārumatī were travelling together they saw the sage Kakṣīvān doing penance on the shores of the river Sarasvatī. Kālabhīru saw in Kakṣīvān a suitable husband for his daughter and so gave Cārumatī in marriage to him. They were thus living happily together when once Kakṣīvān had to go on a pilgrimage alone leaving Cārumatī in his Āśrama. taking advantage of her loneliness a Śūdra made her his concubine and when Kakṣīvān returned he found out the deceit and cursed her to be born as a demoness. She begged for relief and the sage said she would get relief when Viṣṇu incarnated as kṛṣṇa Pūtanā was the cursed form of Cārumatī.

R

RĀDHĀ

ŚRī Kṛṣṇ's dearest Consort. Rādhā is considered to be one of two forms of Lakṣmīdevī. When Kṛṣṇa lived in Gokula as a man with two hands Rādhā was his dearest consort. But when he lives in Vaikuṇṭha as four-handed Viṣṇu, Lakṣmī is his dearest consort. (Devi Bhāgavata 9,1; Brahmavarta Purāṇa, 2, 49 and 56-57 and Ādi Parva Chapter 11).

Different versions about the birth of Rādhā are given in the Purāṇas, as follows:

(i) She was born in Gokula as daughter of Vṛṣabhānu and Kalāvatī. (Brahmavaivarta Purāṇa, 2, 49; 35-42; Nārada Purāṇa, 2.81).

(ii) She was got as Bhūmi-kanyā (earth-girl) when King Vṛṣabhānu was preparing the ground to conduct a Yajña. (Padma Purāṇa; Brahma Purāṇa 7).

(iii) She was born from the left side of Kṛṣṇa. (Brahmavaivarta Purāṇa).

(iv) At the time of Kṛṣṇa, birth Viṣṇu asked his attendants to be born on earth. Accordingly Rādhā, dear consort of Kṛṣṇa, took her birth in Gokula under the star Jyeṣṭhā in the morning of Śuklāṣṭamī day in Bhādrapada month. (Ādi Parva 11),

(v) kṛṣṇa once went with Virajā, the Gopī woman, to the hall of enjoyment (rāsamaṇdalam). Knowing about it Rādhā followed them to the hall, but both of them were not to be seen. On another occasion when Rādhā found Virajā in the company of Kṛṣṇa and Sudāmā she, in great anger, insulted Kṛṣṇa whereupon Sudāmā cursed her to be born in human womb and experience the pangs of separation from Kṛṣṇa. (Nārada Purāṇa 2.8; Brahmavaivarta Purāṇa. 2.49) and Rādhā cursed him in turn to be born in the *dānava* dynasty. It was on account of this curse of Rādhā that Sudāmā was born as the *asura* called Śaṅkhacūḍa. (Brahma Vaivarta Purāṇa, 2.4.9.34).

(vi) Rādhā is considered to be one of the five force which help Viṣṇu in process of creation. (Devī Bhāgavata 9:1; Nārada Purāṇa 2.81).

RAJA (N). All the important Purāṇas have laid special emphasis on the importance of rule by kings. All living beings will have kings of their own. It was Brahmā who first assigned or ordained Kingship. After the creation of the Prajāpatis, Brahmā made Candra the King of the stars and medicines. Varuṇa was appointed King of waters like sea, river etc; Vaiśravaṇa was appointed King of Kings; Viṣṇu, King of Devas; Agni, King of Vasus; Indra King of Maruts; Dakṣa King of the Prajāpatis; Prahlāda King of the Dānavas; Himavān, King of

mountains; Citraratha, King of Gandharvas; Vāsuki, King of Nāgas; Garuḍa, King of birds; Airāvata, King of elephants; Ox, King of cattle, Tiger, King of animals, Peepal tree, King of trees and Uccaiśśravas that of horses. (Agni Purāṇa).

As what type the King of mankind should be and what should form his duties it is ordained as follows. The Rājā should appoint either a Kṣatriya or a Brahmin as his Commander-in-Chief. The Commander-in-Chief should be of noble birth and well-versed in law. Only a strong man who can speak boldly and openly should be appointed emissary or ambassdor. Either a male or a female may be appointed to carry chewing materials. But, that person should be loyal, friendly and capable of putting up with hardships. The bodyguard of the king should be a good swords-man. Ministers should be conversant with Dharmaśāstras (moral and ethical codes).

Also, the king should be surrounded by the royal physician, chief of the elephant division of the army, the mahout, chief of the cavalry force, master of the forts, the architect, preceptor in archery and the chief of the internal administration of the palace.

When it is yet three hours for the dawn, the king should wake up from sleep. Music, praises by countiers, etc. should herald his waking up. As soon as he has woken up, the King should hold talks with his spies. Then he should examine accounts and only after this should he begin the ablutions. After his pūjā (worship) is over, cows with gold should be gifted to Brahmins. With their blessing be must look first into the mirror and then in ghee alongwith gold. Then he must look up the almanac for the day's star etc. And after having taken the medicine prescribed by the physician and also the blessing of the preceptor the king should attend court. (Agni Purāṇa. Chapter 235).

According to Chapter 8 of the Manusmṛti (a great authority on law and ethics) kings are born from the shoulders of Indra, Vāyu, Sūrya, Agni, Varuṇa, Candra and Kubera.

RĀJNĪTI

(Politics and adminsitration).

Politics and administration or administrative politics in ancient India is dealt with in Manusmṛtī and Agni Purāṇa. A very brief summary of it is given below:

The king should organise six kinds of army formations, whorship the Devas duly and then set out for war. Mūlabala, Bhūtabala, Śreṇībala, Suhṛdhbala, Śatrubala and Āṭavikabala are the six kinds of army formations. The list is given in order of the comparative importance of the bala. The army has six parts, *i.e.*, Mantra (advisers), Koṣa (treasury), Padāti (infantry), Turaga (Cavalry), Gaja (elephant) and Ratha (chariot).

If an attack is feared either against the forts or across rivers or trenches, the army should be marched for their protection. The Army Chieftains surrounded by mighty warriors should lead the divisions. The king and his wife should be at the centre of the army-division along with the treasury and first soldiers. On both sides of the King should march the cavalry and the chariots should form the farther wings. Elephants should proceedon the two sides of the chariot and soldiers recruited from forests must march on the sides of the elephants. The supreme commander will march behind all the others guiding the army.

If there is cause for fear in front of the army during the march, three Vyūhas (Phalanxes)

Makara, Ṡyena or Sūcī should be put in the Vanguard. The Ṡakaṭa Vyūha is more suited to meel an attack from behind. If attack is feared from the flanks then also the Ṡakaṭavyūha advisable. When attack from all the sides is feared sarvatobhadravyūha is indicated. It is the duty and suppress reactionary forces whenever the army gets weakened, when it marches through caves, mountains or rocks or other difficult terrain or weakened by the persistent attacks of the enemy.

When the time, place and the people's attitude are favourable, the king should engage himself in open war with the enemy, and if they are unfavourable he shall not go in for war. If confrontation with the enemy occurs under circumstances in which the king is visible to the enemy, powerful division of the army consisting of warriors of great calibre should be stationed either at the front or in the rear.

In the formation of vyūhas (phalanx) there are seven factors called Uras (brest), Kakṣas (armpits), two Pakṣas (sides), two Madhyas (centre) and Pṛṣṭha (rear). The commanders should be surrounded by bold soldiers. The leader is the very life of the war. At the Uras of the vyūha powerful elephants, at the Kakṣas chariots and at the Pakṣas cavalry should be stationed. This is called pakṣabhedhivyūha. If at the centre cavalry and at Kakṣas and Pakṣas elephants are stationed, it is called antarbhedivyūha. If there are no chariots cavalry or infantry may be put in their place. Certain authorities maintain that in every vyūha elephants may be stationed in the place of chariots, if chariots are not available. (Agni Purāṇa, Chapter 242).

RĀKṢASA

A particular sect of *asuras.* The ancients had ordained that Rākṣasas should not be killed at dusk. Vālmīki Rāmāyaṇa, Bālakāṇḍa, Canto 22, Verse 22).

Uttararāmāyaṇa, contains the following story about the origin of Rākṣasas. When Brahmā was reciting the Vedas at the beginning of Kṛtayuga he felt very hungry and certain forms emanated from his face. Those who were born from his anger assumed the form of Rākṣasas and those from his hunger that of Yakṣas. The Rākṣasas turned out to be evil killing and eating cows and Brahmins. Praheti and Heti were the first born Rākṣasas, the latter of whom wedded Bhayā, daughter of Kāla, and to them was born a son called Vidyutkśa. He married Sślakaṭaṅkā, daughter of Sandhyā. Though a child was born to them they forsook it in Himālayan slopes and went their own way.

At that time Śiva and Pārvatī came that way and after blessing the child returned to Kailāsa. The child was named Ṡukeśa. He married Devavatī, daughter of the Gandharva called Maṇimaya and three children were born to the couple, *viz.* Mālyavān, Sumālī and Mālī. They did *tapas* to propitiate Brahmā and when he appeared requested him thus: "We must defeat *yakṣas* Kinnaras, Gandharvas, Siddhas, Vidyādharas, Yama, Kubera, Vāsava, Nāga kings and *daityas* and *dānavas* kill all enemies and they shall not kill us. We three shall never quarrel among ourselves.

Brahmā granted all their prayers. The three, proud and haughty due to these boons, began roaming about consuming cows and Brahmins. They asked Viśvakarāto build a city for them Laṅka on Mount Trikūṭa in the south sea. The three brother took their abode in Laṅkā

Mālyavān, Sumālī and Mālī married respectively Sundarī. Keturmatī, and Vasudhā, daughters of the Gandharva woman Narmadā Mālyavān begot of Sundarī and seven sons called Vajramuṣṭī Virūpākṣa, Durmukha, Suptaghna, Yajñakośa, Matta, and Unmatta, and also a daughter called Nalā.

To Sumālī were born of Ketumatī ten sons and also four daughters.

Four sons were born to Mālī of his wife Vasudhā, and they became the ministers of Vibhīṣaṇa.

Then thousands of Rakṣasas were born as sons, grandsons, brothers, nephews, etc. to the above and they lived in Laṅkā, a terror to the whole world.

While the daughters of Sumālī, Vekā, Puṣpotkaṭā, Kaikasī and Kumbhīnasī were once walking in the forest they saw Kubera on a visit to Brahmā in all pomp and glory. They understood that Kubera owed his pomp and glory to his being the son of Viśravas and therefore, the next day one of the four, Kaikaśi, went to Viśravas's Āśrama and prayed for children by him. There sons called Rāvaṇa, Vibhīṣṇa and Kumbhakarṇa and a daughter called Śūrpaṇakhā were born to her by Viśravas. They secured boons by performing *tapas* and Rāvana lived in Laṅkā as King of the Rākṣasas.

RAKTABĪJA

Rebirth of Rambhāsura, father of Mahiṣāsura. Stories of Raktabīja and Rambhāsura are inextricably intertwined.

Once upon a time there lived an *asura* king called Danu. His two sons, Rambha and Karambha who had no children, did *tapas* at Pañcanada for the blessing of having issues. Rambha and Karambha meditated upon Mālavaṭa Yakṣa, the former seated at the centre of the five fires and the latter standing in the water. Indra in the guise of a crocoidile dragged Karambha away by the feet and killed him. Angry at the death of his brother, Rambha decided to cut off his head and offer it in fire. When he was about to do so, Agni appeared and told him that suicide was worse than killing others, and promised to grant him whatever he desired. Accordingly Rambha requested Agni for a son more effulgent than the latter, who would conquer the three worlds and would not be defeated even by the Devas and the Asuras. Rambha further wanted that son to be as powerful as Vāyu, exceptionally handsome and skilled in archery.

Agni blessed Rambha that he would have, as desired, a son by the woman whom he coveted. On his way back home he saw a beautiful she-buffalo, which he married. He took the buffalo which got pregnant by him, to Pātāla to protect it from the attack by other buffaloes. One day another buffalo felt a passion for Rambha's wife and in the fight that ensued Rambha was killed by it. Rambha's wife died in his funeral pyre. It was from the centre of the fire that the very powerful Mahiṣāsura was born. Rambhāsura also rose from the fire under the name Raktabīja. (Vāmana Purāṇa, Chapter 17; Devī Bhāgavata, 5th Skandha).

Raktabīja secured from Śiva a boon according to which if one drop blood from his body fell on the battlefield, many Raktabījas would arise from the blood and fight the enemies. Each of these Raktabījas would also be like the others in the matter of strength, form and weapons. (Devī Bhāgavata, 5th Skandha).

RAKTAJA

A form assumed by Arjuna in his previous birth. The following story is told in Padma Purāṇa (Chapter 14) about Arjuna being reborn as such at the meeting of Kali and Dvāpara *yugas* and Sevdaja being born as Karṇa during the same period.

Once during a quarrel between Śiva. and Brahmā the former nipped off brahmā's head. (For details see under Brahmā). Some drops of sweat appeared on the forehead of the angry Brahmā, and from the sweat which Brahmā wiped with his hand arose a person wearing a thousand shields bow and quiver. That person was Svedaja. He asked Brahmā what he should do and the former granted him permission to destroy Śiva. He then approached Śiva with bow drawn and the frightened Śiva ran to Viṣṇu and sought refuge. Svedaja followed Śiva and when Viṣṇu, seeing him, raised a loud noise 'Hum', Śiva prostrated at Viṣṇu's feet. Śiva extended the skull in his hand towards Viṣṇu requesting something to be given to him. Mahāviṣṇu, who had nothing else to give Śiva, put his right hand into the skull as alms, Śiva wounded the hand with his Śūla (three-pronged weapon) and pure red blood began flowing from the hand into the skull. The blood continued flowing for a thousand years in a length of fifty yojanas and thickness of ten yojanas. At the end of the period Viṣṇu asked whether the skull was not filled yet, and looking into the skull with his three eyes Śiva answered that it was full. Then Viṣṇu stopped the flow of blood, and Śiva, in the presence of Viṣṇu looked into the blood for a thousand years and stirred it with his hand. The blood gradually turned into a bubble, and a person possessing thousand hands and as glowing as fire appeared in the skull. He had a crown on his head and he held in his hands a bow and quiver. He wore gloves on his hands. And, that was Raktaja, an in incarnation of Nararsi.

Looking at Raktaja, Śiva told Viṣṇu thus: "This master in archery is Nara. You spoke Nara, and let his name, therefore be Nara. Oh Nārāyaṇa, you both will be called Naranārāyaṇas. This Nara will be of help to you on behalf of the Devas and also in the sustenance and protection of the world. He will further help you is, will become a muni, of surpassing wisdom, Brahmā's divine fifth head possesses so much of effulgence. Nara is created from that effulgence and also from the blood from your hands and my look at it. He will annihilate all enemies in war. He will be a terror to those persons who cannot be conquered by you, Indra and the other *devas*.

While Viṣṇu stood there amazed Raktaja praised him and Śiva with folded hands and asked from the skull what he should do. Then Śiva ordered him thus: You kill this *asura* (svedaja) created by Brahmā with skull by his hands and told him again:—"Look, here lies the terrible person I spoke about made unconscious by the cry of 'Hum' by Viṣṇu. Awake him immediately." After having said this Śiva disappeared. Nara, in the presence of Nārāyaṇa, kicked the unconscious Svedaja with his left foot, and he came out of his unconscious state.

The fierce fight that ensued between Raktaja and Svedaja continued for two years. By then Svedaja had lost everything but one of his shields and Raktaja had only his two arms to fight with. At this stage Vāsudeva (Viṣṇu) in great alarm went and asked Brahmā whether Raktaja might not kill Svedaja. Brahmā answered, 'In the next birth Nara may defeat Svedaja'. Saying 'Right, let that be so', Viṣṇu returned to the battlefield and withdrew them from fighting with the assurance that they would be given an opportunity to fight again during the period of

the Kali and the Dvāpara Yugas.

Afterwards Viṣṇu directed Āditya (Sun) and Ākhaṇḍala (Indra) to look after Raktaja and Svedaja. He told Āditya further:/1"At the end of the Dvāpara Yuga you should see that Svedaja is reborn, in the interests of the Devas, as your son. In the Yadu dynasty will be born a very powerul fellow called Śūra and he will have a very beautful daughter named Pṛthā. Durvāsas will advise her some mantras as a boon and she will have some sons from the *devas* whom she will invoke with the mantras. With that object in view, while in her periods, she would, at the time of dawn gaze at you with love. Then he (Svedaja) will be born as the son called Vasuṣeṇa of Kuntī, the virgin."

The Sun-God agreed to obey the above instructions of Viṣṇu and told him further:—"I shall procreate in the virgin a very powerful and valiant son, who will become wellknown in the world as Karṇa. He will gift away all wealth to Brahmins." After saying this Sūrya disappeared.

After this Viṣṇu told Indra as follows: "You should, at the end of the Dvāpara Yuga see that this Nara, born from blood, is reborn as an aspect of yours on earth. King Pāṇḍu will one day go into the forest with his wives, Kuntī and Mādrī, and he will then become the object of an animal's curse. He will therefore, in spirit of renunciation, go to mount Śataśṛṅga where he would ask Kuntī to become a mother by another man. Unwilling to do so Kuntī will desire to have sons by Devas. and when she prays to you, you should favour her with this Nara as son.

Devendra raised a legal objection to the above injunction of Viṣṇu as follows—"You, who incarnated yourself as Rāma in the twenty-seventh Yuga of the last Manvatara for the purpose of killing Rāvaṇa, killed my son Bāli. Therefore I do not wish to procreate assured him that as a penalty for the mistake of killing Bāli, he would be a companion of Nara (Arjuna) who would be born as Indra's son.

According to the above terms and conditions fighting between Raktaja and Svedaja ended. In the next birth Raktaja was born as Arjuna and Svedaja as Karṇa. Mahāviṣṇu incarnated himself as Śrī Kṛṣṇa. The meeting of the three in the battle field is well-known.

One of the most beautiful of the asparā women. Urvaśi, Tilottamā and Rambhā are really reputed for their beauty.

All the famous Celestial women were daughters of Kaśyapaprajāpati by his wife Pradhā. Devarṣī (Kaśyapa) begot the following daughters of his wife Pradhā *i.e.* Alambuṣā, Miśrakeśī, Miśrakeśī, Vidyutparṇā, Tilottamā, Aruṇā, Rakṣitā, Rambhā, Manoramā, Subāhū, Keśinī, Suratā and Surajā. Rāvaṇa repaed Rambhā Nalakūbara cursed him.

Indra once killed an *asura* chief named Māyādhara and held a festival in honour of the victory. At the festival Rambhā danced before her preceptor Tumburu. Purūravas too was present on the occasion and he ridiculed Rambhā for her mistakes in dancing. Moreover he claimed that he was a greater master of dance than Tumburu preceptor of Rambhā. Enraged by this claim Tumbaṛu cursed that Purūravas would be separated from his wife Urvaśī. (Kathāsaritsāgara, Lāvāṇakalambaka, Taraṅga 3).

There was a King called Suṣeṇa of mount Citrakūṭa. This handsome bachelor prince used to sit alone in the lotus pond near his palace. When once Rambhā passed through the sky above the pond here eyes met those of Suṣeṇa and she alighted on the spot and the long talk

between the two ended in their marriage. Suṣeṇa enjoyed life there for a long time with Rambhā without knowing that she was an *apsarā* woman. He had attempted many a time to know the real facts about her, to no purpose. Rambhā did not even think about her native Svarga. Her companion, a Yakṣī, showered gold all over Suṣeṇa's kingdom. In due course Rambhā delivered a beautiful female child and then she told the king that she was Rambhā and that she had continued as his wife till then as she felt love towards him. She further told him that now she had begot a daughter, she was leaving him and that she had a curse upon her which had been redeemed now. She also assured him that they would meet in Svarga in case the daughter was duly wedded. Rambhā departed to Svarga. Suṣeṇa named the child Sulocanā and when she came of age he married her to Vatsamaharsī and then went to Devaloka where he lived happily with Rambhā for a long time.

Other Information

(i) The powerful *asura* called Caturāsya once felt a great yearing for Rambhā and her maid Svayamprabhā managed things for him. He built a garden-city and presented it to Svayamprabhā in return for her service stated above.

(ii) The Sage Gautama alias Śaradvān experienced seminal emission on seeing Rambhā and from thef semen was born Kṛpī whom in due course of time Droṇācārya married.

(iii) Indra once deputed Rambhā to break the vigorous *tapas* Viśvāmitra was observing. She approached him in the guise of a nightingale and with her song disturbed his meditation. The Muni cursed her as follows and turned her into a rock. "Oh! evil woman Rambhā, you have cheated me, who have mastered desire and anger and so you be turned into a rock for a thousand years. The great Brahmin ascetic, Bhūritejas will absolve you from my curse and you will then resume your own form."

(V) She had lived for sometime in the court of Kubera serving him. (Sabhā Parva, Chapter 10, Verse 10).

(vi) When Arjuna lived in Svarga as Indra's guest Rambhā danced in honour of the former.

(vii) On another occasion she danced in Kubera's court in honour of Aṣṭavakra Muni.

RĀMEŚVARA. There is in South India a very famous holy place called Rāmeśvara and a Śiva temple there. Rāma and others encamped on the sea shore to cross over to Laṅkā to release Sītā from Rāvaṇa's custody. This temple, according to Kamba, was built by Rāma at that time. The following story is from the Yuddha Kāṇḍa of Kamba Rāmāyaṇa.

To make the passage over to Laṅkā easy, Rāma decided to build a great temple at Rāmeśvara and install a Śivaliṅga in the temple. Under the expert supervision of the great architects, Nala and Nīla, all the monkeys cooperated to build the temple. As ordered by Rāma, Hanūmān went to Kailāsa to fetch Śivaliṅga. Hanūmān did not return with the Liṅga though the auspicious time for the installation was very near. How could the installation be made without the idol and the installation had to be made at the appointed time.

Srī Rāma stood ready near the installation platform. It was the exact time for the installation of the idol. A divine effulgence was seen to emerge from Rāma and immediately a Śivaliṅga automatically appeared at the spot where rituals were conducted for installation. Everyone was wonder-struck by this mysterious happening.

Hanūmān by now, returned with the Liṅga and he felt sorry that the installation of the idol had already been made. Śrī Rāma told him: "Please remove the idol already installed, we shall install a new one."

Happy at the words of Rāma, Hanūmān entwined the idol with his tail and jumped directly upwards. But, his tail was cut, head clashed against the roof which was broken and Hanūmān fell down unconscious. Śrī Rāma held him up and patted him on the head and Hanūmān was more pleased than ever. Afterwards, to fulfil Hanūmān's desire and for the prosperity of the temple Hanūmān was made to install the new Śivaliṅga in front of the eastern tower of the temple. Śrī Rāma laid down the following rule also. Only after worshipping the idol at the tower, should the God inside the temple be worshipped.

RANTIDEVA

The kindest and the most liberal of the kings in ancient India.

1. *Genealogy.* Descended from Viṣṇu thus: Atri-Candra Budha-Purūravas-Āyus-Nasuṣa-Yayāti-Pūru-Janamejaya-Prācinvān-Pravīra-Namasyu-Vītabhya Śuṇḍu-Bahuvidha-Saṁyāti-Rahovādī- Raudrāśva-Matināra-Santurodha-Duṣyanta-Bharata-Śuhotra-Suhotā. Gala-Garda-Suketu-Bṛhatkṣatra-Nara-Saṅkṛti Rantideva.

Rantideva's unique kindness in very famous in History. After the great war was over, Nārada once narrated the stories of sixteen kings to Dharmaputra. There are a number of stories relating to Rantideva's kindness, hospitality etc. He had engaged 20,000 people to cook food for guests who came to the palace everyday.He was very vigilant about treating guests day and night alike. He gifted away all wealth which had been righteously earned, to Brahmins. He learned Vedas and subdued enemies by Dharma (righteousness). The very blood that flowed from the skin of cattle killed to entertain his guests formed itself into a river called Carmaṇvati, (Śānti Parva, Chapter 29. 21,000 cows were daily killed for the guest.

(i) Rantideva entered Svarga by giving Vasiṣṭha warm water.
(ii) He once worshipped Maharṣis with fruits and vegetables and achieved his desire.
(iii) He never ate flesh.
(iv) He entered heaven once by making oblations to Vasiṣṭha.
(v) He is recognised as one of the Mahārājas who are to be remembered both at dawn and at dusk.

RAṆṬU

(The Malayālam word for 'two')

1. Uttarāyaṇa, from July-August to December-January (Dhanu). B. Dakṣiṇāyana, from January-February (Makaram) to June-July (Mithunam). For the Devas Uttarāyaṇa is day and Dakṣiṇāyana night. Religious minded Hindus believe that Uttarāyaṇa is an auspicious period for death.
2. *Arthadūṣaṇas* 2. (Misuse of wealth)
   (i) Spending money or wealth and not giving money to poor deserving people.
3. *Alaṅkāras* 2. (Figures of speech). Arthālaṅkāra and Śabdālaṅkāra.
4. *Auṣadhas* 2. (Medicines). Curatives like medicated oils and ghees, honey etc. and

purgatives like vasti (enema), recanam (purgation) and vamanam (vomiting).

5. *Aids for health 2.* Cleanliness and sexual continence.
6. *Gurus.* (Preceptors). Actual preceptor or preceptor in effect and causal preceptor).
7. *Kaṭudvayam.* Pippalī (long pepper) and Marica (Pepper).
8. *Kalahakārṇam* 2. (Gauses for quarrel). Gold and woman (Kanaka and Kāminī).
9. *Kāyadvayam (Two bodies).* Mind and body.
10. *Kāraṇadayam (Two causes).* Upādānam (ultimate cause) and Nimittam (immediate cause).
11. *Kṣāradvayam (Two salts).* Alkaline salt (Saltpetre), Sodium Carbonate.
12. *Capaladvayam (Fickle ones 2).* Women and fools.
13. *Jñānadvayam* (knowledges. 2). Superficial knowledge and deep knowledge. (Mandajñāna and Dṛdhajñanā).
14. *Dharmadvayam (Duties 2).* Action and renunciation.' (Pravṛtti and Nivṛtti).
15. *Niśādvyam.* Turmeric and Amonum Xanthorrhizon.
16. *Nisṭhādvayam.* Sādhya (knowledge) and Sādhana (action).
17. *Pakṣadvayam.* Kṛṣṇapakṣa (dark fortnight) and Śuklapakṣa moon-lit fortnight.
18. *Padyakāvyadvayam* (Poetry 2). Lyric and Mahākāvyam (epic).
19. *Pāpadayam (Sins 2).* Oringinal sin and acquired. (jammapāpa and Karmapāpa).
20. *Mokṣakāraṇadvayam.* Cuasues for salvation, 2). Yoga and death in war.
21. *Yogadvayam. Karma* (action) and Jñāna (knowledge).
22. *Rāgadvayam* (colour). Pūrṇam (unmixed) and Janyam (mixed).
23. *Rogadvayam (Diseases 2).* (a) Physical and mental (Kāyika and Mānasika). (b) Congenital and acquired. (Sahaja and Āgantuka).
24. *Viryadvayam.* Heat and cold.
25. *Sṛṅgāradvayam.* Love or the erotic sentiment 2). Love in union and that in separation. (Sambhoga and Vipralambha).
26. *Śrutidharmadvayam (Musical cadence 2).* High pitch and low pitch (Ucca and nīca).
27. *Samādhānakāraṇadvayam (Two causes for peace).* Patience or forbearance and generosity. (Kṣamā and dānaśīla).

RASĀTALA

A particular part of Pātāla where, according to the Purāṇas, the Nivātakavacas live. The Mahābhārata contains the following information regarding Rasātala.

(1) During the deluge the Agni called Saṁvarta rent the earth and reached up to Raśātala.

(2) The Rākṣasī called Kṛtyā created by the *asuras* once carried away Duryodhana to Pātāla.

(3) Rasātala is the seventh stratum of the earth. Surabhi the mother of cows horn from nectar lives there.

(4) It is more comfortable and happy to live in Rasātala than to live either in Nāgaloka or Svarga.

(5) It was in Rasātala that Mahāviṣṇu incarnated as Boar and killed the *asuras* with tusk. (Śānti Parva,)

(6) Mahāviṣṇu, who assumed the form of Hayagriva went to Raśātala, killed Madhu and Kaiṭabha and resurrected the Vedas.

(7) King Vasu went to Rasātala because he uttered one lie. (Anuśāsana Parva, Chapter 6, Verse 34).

(8) Rasātala is Ananta's abode. Balabhadrarāma who was an incarnation of Ananta, gave up his material body at Prabhāsa tirtha and attained Rasātala.

RAŚMIKETU

A Rākṣasa who fought on the side of Rāvaṇa against Rāma.

RATI 1

Wife of Kāmadeva and Some Purāṇas hold the view that Kāma was the son of Dharma whose father was Brahmā. But, the story of Kāma and Rati is described in the Kālikāpurāṇa follows.

Brahmā created ten Prajāpatis. A beautiful lady called Sandhyā was his next creation. As soon as news born, seeing her exquisite beauty Brahmā and the Prajāpatis jumped to their feet. All of them thought in the same way. While the court of Brahmā was in such a perplexed confusion, an extremly handsome person emerged from his mind. Fish was the symbol on his flag, and he asked Brahmā thus: "Oh father, what should I do? Give me a suitable name and you should also decide upon a place and position and also a wife for me." Brahmā told him as follows: "You be moving about everywhere in this world (full of men and women) engaged in the eternal function of creation with the five arrows of flower in your hands and multiply the population. Your arrows will go everywhere and no one, not even the Devas will dare to obstruct your arrows. Everyone will yield to your behests. Viṣṇu, Śiva and I also will yield before your arrows. You will enter the hearts of living beings in invisible form and giving them happiness engage yourself in eternal creation. The chief aim and object of your arrows of flower will be the hearts of living beings. You will be given a suitable name just now."

The Prajāpatis, who understood the wish of Brahmā, after mutual consultation said: "you emerged churning our minds. Therefore, you will become famous under the name Manmatha (he who churns the mind). You will lay low Śiva's haughtiness and conceit. Oh! best among men, Dakṣa, chief among the Prajāpatis, will give you a wife."

Happily pleased at the above words of Brahmā Kāma held up in his hands the bow and arrows of flowers and decided to shoot five arrows, *i.e.*, harṣaṇam (pleasing or gladdening), Rocanam (attracting or tempting), Mohanam (deluding or infatuating), śoṣaṇam (weakening) and māraṇam (killing). He decided to use the arrows first against Brhamā and then against the prajāpatis. Accordingly the arrows shot fort and Brahmā and all the Prajāpatis overwhelmed by sexual passion started at Sandhyādevī. Sandhyā also got excited and from her body sprouted up 49 parts; 64 kalās (arts) also were born from her. She used incessantly against the leaders of the world (Brahmā and others) who were downed by the arrows of sexual passion, arrows dear to Manmatha. The expressions of Brahmā made Sandhyā sick with love.

Śiva, who was just then travelling along the sky, seeing the boisterous exhibitions of passion by Brhamā and others alighted there. He ridiculed Brahmā for his display of passion

towards his own daughter Sandhyā and spoke further like this: "This Kāma too is a fool. He tested his arrows here itself, he has no sense of propriety and discretion."

Brahmā was thoroughly ashamed at the words of Śiva. He perspired and swept with his hands the drops of sweat that oozed from his body. With great difficulty he controlled his passion and gave up Sandhyā. From the drops of sweat falling on the ground from the body of the Prajāpatis also fell on the ground and from them were born the Devas. The pitṛs called Somapās are the sons of Kratu; those called Svakālka are the sons of Vasiṣṭa; sons of Pulastya are called Ājyapās and Havirbhuks are the sons of Aṅgiras.

Brahmā, who was angry that Kāma shot his arrows against him in the presence of Śiva cursed the former that he would be burnt to ashes in the fire of Śiva's eyes, and Kāma trembling with fear at the curse prostrated at the feet of Brahmā and wept. Then Brahmā said that though he would die in the fire of Śiva's eyes, he would be born again.

From the drops of perspiration that fell on the ground from Dakṣa's body arose a beautiful woman, and Dakśa told Kāma that the woman, his daughter would become famous as Rati Devī. Dakṣa gave Rati Devī to Kāma to be his wife. Thus did Rati become Kāma's wife. (For the second birth of Rati see under Pradyumna and for other details see under Kāma).

RĀTRI SŪKTA

The original *Rātri Sūkta*, its identy, place of occurrence etc. are not clear. The Purāṇic *Stotra* in nine verses reproduced in the above mentioned Note does not appear to be old and it is oriented to the later Durgā and Her conception as seen in the *Devīmāhātmya* whose stories it refers to. She is no doubt identified with Mahālakṣmi and Mahasarsati, but is mostly pictured as terrible in appearance armed destroyer of with weapon and as evil spirit and other sources of fear 47, 48, 49 and 50 beginning respectively: आ रात्रि, अथा यानि, इषिरा योषा and अघ रात्रि. The descriptions and prayers here make it clear that *Rātri* here is Night personified as a deity. She is asked to permit the supplicant to sleep and hand him over safely to the morning, protect him and his cattle from thieves, demons, wild beasts and reptiles. 48 calls her 'mother' *(Mātaḥ)* and the bestower of the desired things (*Ghṛtācī*). 49, more poetic describes her as a beautiful woman, the young lady of the house, as belonging to the Sun, a friend (*Mitra*), desirable, like a king (*Rājeva);* studded with stars in the vault of heaven, Night shines like a decorated bowl; is like a young woman in the form of a cow bearing everything; is full of eyes (meaning the stars), and has many wonderful forms, 50 reverts to the theme of prayere to her for all round protection.

For the use (*Viniyoga)* of these *Av.* hymns on *Rātri*, we have to turn to the *Atharva Pariśiṣṭa. In Pariśiṭa IV* on *Purohitakarmāni,* acts to be performed by the royal priest, 3. 1-6 set fouth the worship of *Rātri* in an image made of flour (*Piṣṭamayī Rātri).* She is to be set up in front of the king, with four lamps, and worshipped and prayed to. The prayer is for *Rātri* to protect the king and the realm and allies, and for peace and absence of fear. Then follow three verses रात्रि प्रपद्ये जननी सर्वभूतनिवेशिनीम् etc., संवेशिनीं संयमनीम् etc. and यां सदा सर्वभूतानि ×सा मां रात्र्यभिरक्षतु।

The first two of these occur in the *Rātri Sūkta* in the *Ṛgveda Khilas. 4.1* which follows mentions the Mantras *Ā Rātri (Av. XIX 47)* and *Iṣirā Yoṣā (Au. XIX. 49). 5.4-16* mention the worship of *Rātri* was the two *Mantras* mentioned previously and with light, incense etc. *Rātri,*

as mentioned above, is to be represented in the worship by a flour-made image. पिष्टमयीं रात्रिम्.

One more reference to *Rātri Devatā* which I have come across is in the thesaurus of *Mantras* called *Prapañcasārasaṁgraha* of Gīrvāṇendra Sarasvatī and published by the Sarasvati Mahal Library, Tanjavur (1963). Here in the *Anubandha* (appendix) at the end, (II.p. 961) the *Dhyāna-śloka* of *Rātri-Devatā* is given and she is described as *dark in colour,* wearing *dark garment,* bedecked with *stars,* and bearing a skull, noose, goad and trident.

These details apply to the personified form of *Night;* otherwise it is near Durgā then any other deity; but the text gives immediately a separate *Dhyāna* for Durgā as such.

In the *Sāmavidhāna Brāhmaṇa* III. 8, we have a *Mantra* starting with the same words 'रात्रि प्रपद्ये' but for the rest totally different from the above-mentioned nine verses said to be from *Purāṇa.* The Purāṇa. The deified form the *Rātri* in the *Śāmavidāna Brāhmaṇa* is totally different from that of the *Av.* its *Pariśiṣṭas* and the Śaunakīya. More than that, Her worship, called *Rātri Vrata* is for the highest purpose of *release from rebirth, apunarbhava.* She is *Kanyū, Yuvatī,* and *Śikhaṇḍinī.* The aspirant who seeks Her is said to so for the specific purpose of not being born again: अथ यः कामयेत पुनर्न प्रत्याजायेयमिति। On hearing his prayer, She appears before him and informs him that in such and such a specific year, month and day, at such and such hour or moment, he will die and adds that if he likes he may go to the heaven of the gods or to the world of Brāhmans or Kṣatriyas and remain their shining in all his glory. The aspirant submits to Her that he has no desire to enter anywomb however exalted it may be and wants to avoid the chain of birth and death. He prays that *Rātri* may purify him; that the ageless *Ākāśa* (Space), which is beyond this world of attractive action and fruit *(Puṣpānta) is his aim and he desires to be blessed with a place there so he will not be born again. This is the* Vrata of *Rātri* and be observed in *Rātri* (night).

Are there any other references to the Rātri-Devī of the *Sāmavidhāna* and Her worship? In the *Khilas* of the *Ṛgveda, there is one going with Ṛv.* X. 127, the *Rātrisūkta.* Verse 3 here opens with the words, 'Rātrim Prapadye' but what follows is different from the Purāṇic or Tantrik hymn. It refers to and includes the two Mantras which we usually recite before Durgā, 'Jātavedase sunavāma' and 'Tam agni-varṇām'. The *Khila* ends with verse 13, a *Pkalaśruti* in which it is called Durgāstava. There is a further portion numbered 14 ff. of which opening verse refers to the Rātri of the *Sāma-vidhāna* and the high purpose of the adoration of Rātri mentioned there, namely *Apunarjanma.*

In the subsequent verses, there is some repetition of the material of the former part of the *khila* on the mode of the worship and its fruits.

Now we shall see what the *Ṛgvidhāna,* a text ascribed to Śaunaka again, has to say about the use of *Ṛv. X. 127,* the *Rātri Sūkta.* Although this on the Night, the one on Frogs etc. are *Sūktas called* Pratyakṣokti, description on nature, according to tradition as well as modern scholars like Gonda, these were really 'charms' and used as such. The *Ṛgvidhāna* has only a couple of lines on the *Rātri Sūkta, Ṛv.* X. 127, which say that the *Śūkta* is to be repeated three times every night for warding off the troules from evil spirits, thiefs and wild beasts, all of whom are active in the nights.

As I have noted elsewhere, the *Ṛgvidhāna* has shorter and longer versions and even the latter does not contain anything more or any reference to the *Rātri* worship of the *Sāmavidhāna.*

The *Ṛgvidhāna* in the *Viṣṇudharmottara Purāṇa (II. 124. 135)* summarises the single verse in the *Ṛgvidhāna* text in one line.

But in the first half of the verse the *V.Dh.* refers to *Rātri* and says that its *japa* during nights is for *avoiding re-birth* न योनौ जायते विद्वान् जपन् रात्रीति रात्रीषु, thus showing its knowledge of the Sāmavidhāna.

In the manuscripts, the *Rātri-sūkta, Ṛu.* X. 127, is found alongwith the *Khila* and the verse in the latter referring to *Apunarjanma* quoted above. In a ms. of the *Rātri Sūkta* (Ṛv. X.127) in the Saravasti Mahal, Tanjavur (TD. 329), *Ṛv. VI 127* and the *Khila are given and then in the Notes of the Editor, the Viniyoga* or use is given in 8 verses ending with the one on *Apunarjanma* quoted above. But in these verses stated as taken from the *Ṛgvidhāna* of Śaunaka, evidently in a longer version, there are 5 new lines which say that the repetition of the *Sūkta* should be done for three years, then the Goddess Rātri becomes propitious and inclined to bless and when she appears, the aspirant should submit his request and she informs him of the year, season, day and moment when he would depart.

Descended from Viṣṇu thus:—Brahmā—Pulastya-Viśravas—Rāvaṇa.

Viśravas, grandson of Brahmā and son of Pulastya married Kailasī, daughter of Sumālī. While Viśravas and Kailkasī were living in the forest. Śleṣmātaka, Kailkasī became pregnant. She delivered four children in four Yāmas, with an interval of one yāma between them. The elder three were the famous Rākṣasas, Rāvaṇa, Kumbhakarṇa and Vibhīṣaṇa; the fourth one, a girl, was named Śūrpaṇakhā. (Kamba Rāmāyaṇa, Bālakāṇda).

Kubera was another son of Viśravas born of another wife called Devavarṇī alias Ilabilā. As soon as he came of age Kubera captured the Puṣpaka chariot and began ruling the kingdom with Laṅkā as capital.

Kaikasī (Rāvaṇa's mother) who became envious of the pomp and prowess of Kubera advised her son to secure boon from Brahmā by *tapas* and become equal to Kubera. Accordingly he went to Gokarṇa with his brothers and began *tapas.* Kumbhakarṇa did *tapas* for 10,000 years; Vibhiṣaṇa also did *tapas* for 10,000 years standing on one foot. Rāvaṇa, standing in the middle of the five fires, meditated upon Brahmā. Though 10,000 years passed thus, Brahmā did not appear yet. Rāvaṇa then cut one of his ten heads and made an offering of it to Brahmā in the fire.Thus, within 9000 years he cut nine of his heads and offered them to Brahmā in the fire. Lastly when he was about to cut off his tenth head, Brahmā appeared and asked him to choose whatever boon he wanted. Rāvaṇa chose the boon that from none but men should he meet with his death. Kumbhakarṇa desired to secure the soon of 'nirdevatva' (absence of the devas) but secured by a slip of the tongue 'nidrāvatvam' (sleep). Vibhīṣaṇa chose devotion to Viṣṇu. On his return after securing the boons, Rāvaṇa occupied Laṅkā, drove away Kubera and took his *puṣpaka* chariot. Rāvaṇa further declared Mahāviṣṇu to be his eternal enemy. Hearing about Rāvaṇa's victory the Rākṣasas from Pātāla came to live in Laṅkā.

Rāvana married Mandodari, foster daughter of Mayāsura and three sons, Meghanāda, Atikāya and Akṣakumāra were born to the couple. He then conquered the whole world with the cooperation of his sons and other Rākṣasas. The Aṣtadikpālakas (protectors of the eight regions) were subjugated. He attacked Devaloka, but was defeated and imprisoned. Meganāda

by magical trickery captured Indra and released Rāvaṇa from custody. Meghanāda came to be called Indrajit from that day onwards.

As a result of ruling the land, as a terror to the whole world, for many years and of his triumphal journey Rāvaṇa had invited on his head eighteen śāpas (curses) as follows.

Rāvaṇa once insulted Rambhā, the betrothed wife of Nalakūbara during her tour at a place near Alakā. On hearing about the insult Nalakūbara cursed that Rāvaṇa should die with his ten heads broken.

While Vedavatī, the only daughter of sage Kuśadhvaja, was doing *tapas* to secure Śrī Mādhava as her husband. Rāvaṇa committed rape on her and she cursed him thus:—"You and your family will be ruined by Lord Nārāyaṇa on account of me."

He invited a Vedic Brahmin to install the idol of Tripurasundarī given to him by Śiva. As the Brahmin happened to be a bit late to come, Rāvaṇa imprisoned him for seven days, and the old Brahmin cursed that Rāvaṇa would be imprisoned seven months by a man.

For calling him 'monkey' at Kailāsa, Nandikeśvara cursed that Rāvaṇa and his kingdom would be destroyed by monkeys.

As Vasiṣṭha refused refused Rāvaṇa's invitation to teach the Vedas etc. he took the former captive. When he was released from captivity by the solar King Kuvalayāśva, Vasiṣṭha cursed that Rāvaṇa and his family would be destroyed by those born in the solar dynasty.

Rāvaṇa once saw sage Aṣṭavakra at Śleṣmāaka and gave him a kick saying, 'Oh! handsome fellow! I shall cure your eight hunches", and the sage cursed Rāvaṇa as follows:—For kicking me, a poor innocent sage, you will be kicked from head to foot and foot to head by monkeys."

Rāvaṇa once poured on his own head water kept purified by mantras by Dattātreya to bathe the head of his Guru, and the latter cursed that Rāvaṇa's head would be polluted by the feet of monkeys.

When Rāvaṇa molested and wounded the lips of Dvaipāyana's sister in his own presence he cursed that Rāvaṇa's sister would be mutilated by a man he would be humiliated by monkeys.

During a pleasure trip of his with Mandodarī Rāvaṇa cruelly manhandled Māṇḍavya-maharṇi, when the latter cursed that Rāvaṇa too would be roughly handled by a monkey.

Rāvaṇa once dragged by hari the wife of Atri in his very presence, and Atri cursed that Rāvaṇa will have to witness his wife being denuded of her dress and dragged by the hair by monkeys.

Nārada refused to explain the meaning of 'Om' to Rāvaṇa and the latter threatened to cut the tongue of Nārada. Nārada then cursed that all the ten heads of Rāvaṇa would be cut by a man.

Rāvaṇa once raped Madanamañjarī, wife of Ṛtuvarman, who lived as an anchorite in the marutta forest, and the latter cursed that Rāvaṇa would be killed by a man.

Once Maharṣi Maudgalya was sitting in the svastika pose resting his neck on the yogadaṇda (a short stick-like piece of wood with a handle) Rāvaṇa happened to come there and he cut into two the yogadaṇda with his Candrahāsa (sword)with the result that the Maharṣi fell down with face upwards and broke his backbone. The Maharṣi then cursed that Rāvaṇa's Candrahāsa would prove ineffective in future.

Certain young Brahmin girls who had gone for sea-bath were humiliated by Rāvaṇa in the presence of their mothers when they cursed that the wife of Rāvaṇa would be insulted in his very presence by monkeys.

Rāvaṇa once humiliated Svāhādevī, wife of Agni in his very presence and Agni cursed that Rāvaṇa's wife would be humiliated by monkeys in his presence.

Rāvaṇa killed by one blow on his chest King Anaraṇya of the solar dynasty who sought-refuge with him, and the king cursed that Rāvaṇa would die with all his ten heads cut by the arrows of a prince of the solar dynasty.

When Rāvaṇa was about to return after conquering Devaloka and taking the *devas* captives, Sulekhādevī, daughter of Bṛhaspati tried to take shelter somewhere when Rāvaṇa attempted to catch her by force. Then Bṛhaspati cursed that Rāvaṇa would die hit by the arrows of Rāma.

Rāvaṇa tried to humiliate Puñjikādevī, daughter of Brahmā, and the latter cursed that Rāvaṇa would die with all his ten heads broken if he touched unwilling women.

Rāvaṇa during his triumphal march with the armies, once came to the Uśīravīra mountain. Then the King called Marutta was performing Maheśvara yajña on the plains of the mountain. Indra and the other *devas* came to receive their portion of the offerings. But they ran away in fear on the arrival of Rāvaṇa. Indra assumed the form of a peacock, Yama that of a crow, Kubera that of a chameleon and Varuṇa that of a swan, and the *devas,* thus assuming various forms went away in different directions. Marutta got angry and got ready to fight Rāvaṇa. But, as the *maharṣis* prevented him form it no fighting took place. Rāvaṇa returned with the glories of victory.

Once Nārada felt the urge to witness a quarrel. He went to Laṅkā and told Rāvaṇa tales about Kāla, that Kāla was more powerful than Rāvaṇa, that Kāla would soon be causing Rāvaṇa's that Kāla would soon be causing Rāvaṇa's death etc. These stories awakened the anger in Rāvaṇa against Kāla, and the former, with a strong army challenged Kāla, and war between the two started. Brahmā was in a fix, for he had given Rāvaṇa the boon that the latter would be killed only by a man. At the same time he had given the boon to Kāla that anybody threashed with his (Kāla's) club would die. Brahmā, therefore, decided to end the fighting between Kāla and Rāvaṇa somewhat, and he approached Kāla and requested him to withdraw from fighting.Accordinginly Kāla acknowledged defeact and thus the fighting ended.

Afterwards Rāvaṇa marched with his army to Pātāla where he defeated Takṣaka, the Nāga King and exacted tributes from him. Then he attacked Nivātakavacas. When the fighting became very fierce Brahmā intervened and brought about a compromise between the two. Next, Rāvaṇa attacked Surabhi in Varuṇ's place, but the Rākṣasas who emerged from the pores on Surabhi's body drove away Rāvaṇa.

Rāvaṇa's sister, Śūrpaṇakhā met Śrī Rāma and Lakṣmaṇa at Pañcavaṭī and wanted first Rāma and then Lakṣmaṇa to marry her. But, Lakṣmaṇa cut away her nose, breasts etc. Enragaed by this Rāvaṇa abducted Sīta Rāma, with the help of the monkey-army, killed Rāvaṇa in war.

From Viṣṇu were descended in the following order-Brahmā-Bhṛgu-Cyavana-Ūrva-Ṛcīka. Ṛcīka was the father of Jamadagni and grandfather of Paraśsurāma.

Gādhi, a king of the Lunar dynasty had a daughter, Satyavatī. Ṛcīka wished to marry this

beautiful princess. Gādhi agreed to give his daughter in marriage to the sage if gave 1,000 horses with black ears. Ṛcīka offered worship to Varuṇa to help him in the matter. Varuṇa was pleased and a thousand horses rose up from the river Gaṅgā. Ṛcīka married Satyavatī after giving the horses. Afterwards both of them went and settled down in the forest.

One day Satyavatīmade a request to Ṛcīka that she should have a son. Besides, she requested him that her mother should be blessed with a son, so that she might have a brother. Ṛcīka performed a "homa" and after that he made two balls of rice and gave them to Satyavtī. He advised her to eat one of them and to give the other to her mother. Ṛcīka had put "Brahmatejas" (Brilliance of Brahmins) in the first riceball and "Kṣātratejas" (brilliance of Kṣatriyas) in the other. When Satyavatī and her mother ate the riceballs, it so happened that the rice-ball intended for her mother was eaten by Satyavatī and the one intended for Satyavatī was eaten by the mother. Later Ṛcīka came to know of this mistake. It due course, Satyavatī and her mother gave birth to sons, Satyavatī's son was named Viśvāmitra. (Brahmāṇda Purāṇa, Chapter 57).

After this three more sons were born to Ṛcīka. The eldest of them was named Śunaḥpuccha, the second was named Śunaśśepha and the third, Śunolāṅgūla.

Once King Ambarīṣa started a *yāga*. Indra who was jealous of him, stole the sacrificial cow. Since it was an evil omen, the priest advised Ambarīṣa that either the lost cow or a human being in its place must be obtained to complete the *yāga*. In spite of searches made in many places, the cow could not be being in its place must be obtained to complete the yāga. In spite of searches made in many traced. At last Ambarīṣa's men met Ṛcīka who was doing tapas on Bhṛgutuṅga. Ṛmbarīṣa in exchange for the price of 100,000 cows.

The king took Śunaśśepha with him and came to Puṣkara Tīrtha. There they happened to meet Viśvāmitra. Śunaśśepha complained to Visvāmitra and lamented over his ill-fate. Viśvāmitra wished to save him and to send one of his own sons in his place with Ambarīṣa. But none of his sons was willing to oblige. Viśvāmitra cursed them and turned them into eaters of human flesh. Then he turned to Śunaśśepha and said:

"When you stand ready to be sacrificed near the altar, offer your prayers to Agni. If you do so, will attain siddhi." (salvation or mokṣa). He also taught him two songs of praise to Agni.

While standing at the altar ready to be sacrificed Sunaś epha recited the two songs of praise. Indra and the other gods appeared and after saving Śunaśśepha rewarded Ambarīṣa for his *yāga*.

Once Viśvakarmā made two mighty bows. One of them was taken by Śiva to burn the Tripuras. That bow is known as "Śaivacāpa". The other bow was given to Viṣṇu. It is called "Vaiṣṇavacāpa". The Devas wished to see a trial of strength between Śiva and Viṣṇu. They prompted Brahmā to bring about such a conflict. Brahmā succeeded in causing a quarrel between Śiva and Viṣṇu. A fight began between Śiva and Viṣṇu. Both the Śaivacāpa and Vaiṣṇavacāpa went into action. But Śiva was defeated. After that, Siva gave his bow to Devarāta, king of Videha. By inheritance it came into the hands of King Janaka, the father of Śītā. It was this bow which was broken by Śrī Rāma at the time of Sītā's Svayaṁvara.

After the battle with Śiva, Viṣṇu gave his bow to Ṛcīka who, in turn it to Jāmadagni. Jamadagni presented it to his son Paraśurāma confronted Śrī Rāma who was retunng after

Sitā's Svayaṁvara.

(i) Ṛcīka was given 1,000 white horses with black ears which could run fast, by Gādhi as dowry. Varuṇa presented these horses on the bank of the river Gaṅgā where the horses rose up, came to be called "Aśvatīrtha". Gādhi gave Satyavatī to Ṛcīka at the place called 'Kanyākubja'.

Mahābhārata, Aśvamedhika Parva, Chapter 29, verse 23 says that Ṛcīka once tried to stop Paraśurāma from killing Kṣatriyas.

(iii) Once Dyutimān, King of Sālva, presented a tract of land to Ṛcīka.

(iv) Ṛcīka attainted Vaikuṇītha and his wife Satyavatī accompanied him in her earthly body. It is said that after it, Satyavatī transformed herself into a river under the name "Kauśikī" and began to flow in North India.

REVANĀTA

Revanta is mythologically the son of Sūrya and Sañjñā and also the king of the Guhyakas. In the *Viṣṇu Purāṇa*, Parāśara narrates to Maitreya the following story about his birth.

"Sañjñā, the daughter of Viśakarman, was the wife of Sun, and bore him three children, the Manu (Vaivasvata), Yama and the goddess Yamī (or the Yamuña river). Unable to endure the fervours of her lord, Sañjñā gave him Chāyā as his handmaid, and repaired to the forest to practise devout exercises. The Sun supposing Chāyā to be his wife Sañjñā, begot by her three other children, Śanaihścara (Saturn), another Manu (Sāvarṇi), and a daughter Tapatī river). Chāyā on one occasion, being offended with Yama, the son of Sañjñā, denounced an imprecation upon him, and thereby revealed to Yama and to Sun that she was not the actual Sun that she was not the actual Sañjña, the mother of the former. Being further informed by Chāyā that his wife had gone to the wilderness the Sun behold her by the eye of meditation engaged in austerities, in the figure of a mare (in the region of Uttara Kuru). Metamorphosing himself into a horse, he rejoined his wife, and begot three other children, the two Āśvins and Revanta, and then brought Sañjñā back to his own dwelling."

In the *Mārkaṇḍeya* Purāṇa, Mārkaṇḍeya relates some more details about Revanta's birth : 'Sūrya concentrating his thoughts, beheld his wife in the form of a mare, unassailable by all created beings by reason of her austerities and selfrepression. And going to the Northern Kurus, the Sun became a horse and approached her. And she beholding him approaching, because of her fear of a strange male, went face to face with him, being intent on guarding her rear. And thereupon, they joined there noses, when they both met there, and his glory passed from the Sun's nostrils into the mare. Two gods were begotton there, the two Āśvins, who are the two best physicians, namely, Nāsatya and Dasra, the two sons who issued forth from the mare's mouth; these two are indeed the sons of Mārtaṇda, while he bore a horse's form. ?And at the termination of the flow of his semen was born Revanta, holding a sword and a bow, clad in armour, riding on horseback, and carrying arrows and a quiver."

Sūrya appointed Revanta to the lordship over the Guhyakas and said. "Thou shalt indeed be worthy of worship by the entire world, my child; and mortals, who shall call thee to mind amid the terrors of forests and other lonely places, of great conflagrations of enemies and robbers, shall be delivered out of great calamity. Comfort, intelligence, happiness, kingship,

perfect health, fame, exalted positionthese, when worshipped and well satisfied, thou shalt bestow on men.

Some other *Purāṇas* also refer to Revanta in different contexts. The *Viṣṇudharmottara Purāṇa, which mention that the four sons of Sūrya*, namely, Reventa, Yama and two Maṇus should be placed on his two sides, also states that Revanta should be shown on the back of a horse like the Sun:

Pṛṣṭheśve sūryavat kāryo revantaśca tathā prabhuḥ/

-Viṣṇudharmottara Purāṇa, III, 70, 5

While the Bhaviṣya Purāṇa says:

revanto nāma yo'arkasya rūpeṇārkasamaḥ sutaḥ/

Bhaviṣya Purāṇa 79, 78.

In the Prabhāsa *Khaṇda* of the *Skanda Purāṇa,* Lord Śiva emphasises the worship of Revanta and relates to his consort Umā that after performing certain *pūjā*, etc., one must have a dedicated glance *(darśana)* of the *Rājyabhaṭṭāraka* Revanta seated on horseback as by doing so, one will be free from all the evils and attain religious merit. The *Kālikā Purāṇa* lays down that 'kings should worship Revanta at the gates according to the principles of Sun worship. His imagae should be placed on a white horse with his hair fastened by a cloth. The deity should be dressed in a coat of mail and should carry a sword in his right hand a whip in the left". The *Agni Purāṇa* only calls him 'a horseman'.

Besides the Purāṇas, some other literary works also refer to Revanta and his worship. Varāhamihira mentions Revanta as riding on horseback with attendants in the sport of hunting:

revanto aśvārūdho mṛgayā krīdādiparīvāraḥ

—Bṛhatsaṃhitā, 58, 56.

Contrary to this, Hemādri does not refer to his hunting party but simply states:

Pṛṣṭhasthaḥ sūryavat kāryo revanta-śca-atha prabhuḥ/

—Caturvargacintāmaṇi
Vratakhaṇḍa, p. 137.

Jayānaka in his *Pṛth*virāja Vijaya mentions Revanta, Sugrīva Karṇa and Vaivasvata, etc., as the sons of the Sun. Uddyotana Sūri in his famous work *Kuvalayamālā* tells us that 'Revanta, son of Sūrya and Sañjñā, and the king of the Guhyakas, delivers people from the terrors of forests and other lonely places, of great conflagations, of enemies and robbers, and bestows upon his worshippers comfort, intelligence, happiness, kingship, perfect health, fame and exalted position.

The *Śabda-kalpa-druma*, which also relates to Revanta as the son of Sūrya and Sañjñā and the lord of the Guhyakas, relates that, 'on the 7th day of the performance of the Nīrājana ceremony (a kind of military and religious cremony observed by kings or generals of armies in the month of Āśvina before they took the field), after worshipping Sūrya, Revanta, his son, is to be worshipped in the interior of the outer gateway either by preparing his image or drawing his picture on an earthen jar in this wise: Revanta with two muscular arms, shining with armour, his hair covered with a piece of white cloth, bearing a whip in his left, and an intensely sharp-edged sword in his right hand, and seated on a white horse". Raghunandana in the *Tithitattva* quotes a line from the *Kalpataru,* which is said to have been taken from the

Brahma-Purāṇa. It refers to the worship of Revanta (on the Full Moon day of Āśvina):

Pūjyaḥ sāśvaiśca revanto yathāvibhavavistaraiḥ

-Tithitattva, p. 690.

It will be interesting to note that Nakula the fourth Pāṇḍava is said to have compiled a work *Aśvaśāstram* on horses with the help of all the text of sage Śālihotra, the first and foremost exponent of the branch of knowledge among human beings. In one of the chapters of this work a few verses are given in praise of Raivata (Revanta), the divine master of horses. These verses claim that if one chants at dawn every day the 28 names of the god names mentioned by him one could protect one's horses from evil spirits. The 28 names are 1. Raivata, 2. Pārthiva, 3. Vīra, 4. Mātṛkolāhala, 5. Aruṇa, 6. Pañcagrīva, 7. Aśvapuruṣa, 8. Piṇḍakī, 9. Hayavāhaka. 10. Sūryaputra, 11. Mahāsvāmī, 12. Chāyāhṛdayanandana, 13. Nāradānandakārī, 14. Hṛdayajña, 15. Raṇapriya, 16. Bhāsvān, 17. Ratnāvatībhartā, 18. Nirbhaya, 19. Bhayavighnahā, 20. Bhūteśa, 21. Tarjana, 22. Bhadra, 23. Bhūteśa, 24. Bhaktavatsala, 25. Ārogyasmaraṇa, 26. Vaidya, 27. Sarvarakṣākara, and 28. Śiva.

Thus, one can see the important of the worship of Revanta in ancient India.

Numerous images of Revanta have been found from various parts of Northern India. Mr. V.N. Srivastava, while describing a recently discovered image of the deity from Mathurā says that "Besides being the only image of the deity in this part of India, the relief, in point of age also seems probably to be the oldest found in India and may be placed between the 8th or 9th cent. A.D. But the above view is not correct as images of Revanta belonging to the Gupta period, 5th-6th cent. A.D. can still be seen at Nagarī (Cittor, Rajasthan), Newal (Unnao, U.P.), Sultanganj (Bihar) and one found at Pacar (Gaya, Bihar) is now displayed in the Patna Museum.

The headless image at Nagarī worshipped as Sādū Mātā really represents Revanta riding on his caprisoned horse. His left hand is pulling the bridle, while the right holds a cup of wine. An attendant holds an umbrella over him. The deity is accompanied by his atteṇdants. The sculpture lying in the open in badly damaged. One dog is shown near his right foot.

An image sculptured on the granite surface of the Jahangira hill at Sultanganj in Bhagalpur district (Bihar), which Sir A. Cunningham had regarded Kalki was later on correctly identified as Revanta. The sculpture which is now badly weater worn shown him seated on horseback. he wears a conical crown, and top-boots, and is accompained by the hunting party. Two of his attendants are blowing trumpets and one is playing on a drum. The image has been regarded as a very fine piece of the classical Gupta art.

An elegantly carved image of Revanta found at Pacar, Gaya District, is displayed in the Patna Museum (No. 10648). He wears a beautiful head-dress and his curely locks are flowing on the shoulders. The umbrella held above his head by an attendant has a flying banner. The sculpture shows all the characteristics of the Gupta period, 5th cent, A.D.

A contemporary sculpture of Revanta carved in round is laying under a tree at Newal (Unnao, U.P.) His frizzled locks are falling at the back. A female attendant standing behind him in triflex-pose holds an umbrella in her hands. As the lower part of the sculpture is now damaged, the details carved on it cannot be traced out. It can be dated to C.6th Cent. A.D. another image of Revanta of the Gupta period is in *Situ* at Bausa (Etah, U.P).

The figure of the *Guhyakas* wear single-beaded necklaces (*ekāvalīs)* and some of them have curly locks, while others have thier hair arranged artistically in typical Gupta style. The mane and beaded string shown round the neck and also a chain with grelot bells decorating the horse reminds us a headless Gupta sculputure of a horserider from Sarnath (District Varanasi, U.P.), displyed in the National Museum, New Delhi (No. 59.527/6) The abovefew points suggest the date of the image to 6th 7th cent, A.D.

Worship of Revanta appears to have become quite popular in the early mediaeval period. The images of the deity are found on the famous Sun temple at Modhera and the Vaiṣṇava temple at Lamba in Gujarat.

Revanta's worship was particularly popular in Rājasthān. The dilapidated Sun temple inside the fort at Cittor built in the 8th cent. A.D.presents an image of the god (badly damaged) in the central niche on its southern wall. An attendant carrying an umbrella is standing behind his lord, while another on holding a wine-jar is depicted on the left in front. Below, a dog is shown attacking a boar from behind.

An exceptionally charming image of Revanta datable to the Pratihāra period, C. 8th cent. A.D. is *in Ṣitu* at Abaneri (near Jaipur). He wears an ornamented crown, ear-ornaments, ekāvalī and typical armlets, which are popularly known as *taḍḍā* in Rājasthān. His attendants wear typical head-dress and one of them holds a lance. Two garland holding *vidyādharas* are shown above flanking the umbrella. The sculpture though badly damaged, speaks Volumes for the master Rājasthānī craftsman.

The Harihara temple No. 1 at Osian (near Jodhpur), which is of the *pañcāyatana* type, shows an exquisitely carved image of its bearing, its deeply spiritual expression and graceful modelling testify to the artist's skill and ability. The Sun temple (C.10th cent, A.D.) at the same site also has an image of the deity (face damaged) in one of the decorated niches of its back wall. Here, hunting dog is depicted accomopanying his Master.

A colossal image (110 cm×136 cms.) of Revanta housed in the temple of Brahmāni-mātā at Bagaur (District Bhilwara) shows him riding on his horse to the left. He wears a crown, a single-beaded necklace and a tunic. A conch-blower, a drum-beater and an attendant under a tree are shown on the extreme left. A pair of flying celestials is shown at the top, while on the pedestal a dog is depicted chasing two fleeing boars. The sculpture is a reminiscence of the classical Gupta art and can be dated to C.8th 9th cent. A.D.

The Rajputana Museum at Ajmer preserves image of Revanta belonging to the mediaeval period. The on (No.375) from Sawar (District Ajmer) shows him on horseback with a circular halo behind the head. A female figure standing in the front holds a winepot, while the male carries a sword and a shield. A female attendant standing behind the deity carries a bag from which she is taking out something with her right hand. A male attendant standing behind the horse holds an umbrella over the head of the god. The sculpture beautifully illustrates hunting in process. Another such image (No. 299) found at Kayandran (District Sirohi) and datable to the 11th cent. A.D. shows on the pedestal a boar chased by two dogs.

The beautiful sculpture of Revanta from tumain (District Guna, M.P). shows him on horseback under a mango tree and shaded by an umbrella held by one of the attendants standing behind him. Of this two hands, the right holds a cup and the left the rein. The sculp-

ture also interestingly illustrates flying celestrials, Gaṇeśa, Sūrya and other divinities on either side of Revanta. A boar chased by a dog is depicted in front, while on the pedestal is a hunting scene in accompaniment of dance and music. The image can be dated to C.7th cent. A.D.

A fine image of Revanta, which is unfortunately badly damaged, has recently been acquired by the Archaeological Museum, Mathura (No. 68 24). Like the Bharatpur Museum sculpture, here too, the deity is preceded and followed by a horse-rider. The richness of the sculpture can be marked by viewing the delicate modelling of the female figure depicted in the centre holding a jar in her hands. Dogs chasing the pigs are shown above the decorated pedestal of the image. It can be dated to the 9th-10th cent. A.D. Another contemporary image is under worship in a village near Almora in Uttar Pradesh.

The Patna Museum preserves a sculpture of Revanta (No. 11101) surrounded by several figures. A female attendant standing near the horse's head is shown holding a jar in her hands, while another figure depicted behind her is carrying a dead boar on his shoulders. The other members of the hunting party hold various weapons in their hands. The exact provenance of the image is not known, but it appears to have been fashioned in the 8th-9th cent. A.D.

A somewhat, contemporary image of Revanta found from the famous Buddhist site Sarnath (District Varanasi, U.P.) is displayed in the National Museum, New Delhi (No. 60.475). The deity is preceded by a soldier who is holding a double-edged straight sword and a shield. Another attendent depicted on the top right corner carries a boar on his shoulders. The deity wears a typical conical head-dress. The image is a product of the Pratihāra art of C.9th cent. A.D.

The sculpture of Revanta in the State Museum, Lucknow, though unfinished is quite simple in its execution. He wears a crown, usual ornaments and top boots. An attendant holds an umbrella from behind, while a female with a jar in her hands stands slightly bent forward in reverential attitude. The image can be assigned to the 12th cent.A.D.

A colossal image of Revanta broken in two parts was unearthed sometime back inside the Garhwa fort near Allahabad (U.P.). Here the deity holds in his right hand a naked straight sword, and a damaged object in the left. He wears a crown, usual ornaments and the top boots. A dog attacking on a boar is depicted near his broken right foot. The image can be dated to the Gāhadavāla period, C.12th cent. A.D. Another contemporary image of the deity found from Bhita (U.P.) is displayed in the Allahabad Museum (No. 402).

An equally elegantly carved and contemporary image of Revanta is enshrined in the temple of Ghanśyāmjī at Nagar, Rajasthan. Here too, the deity wears a bejewelled Crown and is profusely decked in various ornaments of the period, and also bears a *śrīvatsa* mark on the chest. He is preceded by two male figures, one of whom is blowing a conch. The neatly finished sculpture can be regarded as one of the master-pieces of the Chauhān art of the 12th cent. A.D.

Images of Revanta wrought in metal are also known. One such image belonging to the Cedi art of C. 11th cent. A.D. and found at Sripuri, is now in the prossession of the former Mālguzār of the village. Another image of Revanta made of brass is in a private collection at

New Delhi. The nimbate figure holds a double-edged sword in his raised right hand and the reins in the left. A bearded attendent holds an umbrella over the head of god while a female with a jar in her hands stands on the left side. A soldier probably with a bow is accompanying the master on his right and a fleeing boar is depicted on the front. The beautiful image appears to have been fashioned in Western India in C . 13th Cent. A.D.

An image of Revanta from Manora near Bhadanpur (M.P.) illustrates Revanta in the company of huntsmen. Two of them standing near the horse's head hold a staff and a jar, while three standing behind the deity carry a boar a jar and a tray respectively. The pedestal shows in front the figures musicians, etc. The image is heavily weathered and can be assigned to the Kalacuri period, 10th-11th cent. A.D.

That the artist of the Pāla period also did not lag behind in fashioning the sculptures of Revanta is proved by the find of numerous icons of the deity from Eastern India. Some mediaeval images discovered at Nalanda and in other parts of Bihar and Bengal are preserved in the Nalanda Museum, Patna Museum, and the Indian Museum, Calcutta.

A Pāla image of Revanta discovered in the village of Hilsa, about 14 miles from Nalanda, was first regarded by S.M. Sastri as a statue of Lord Buddha riding his horse Kanthaka to leave for good his father's house. But J.N. Samaddar, who has given details of this sculpture, correctly identified it with Revanta.

During my recent visit, I noticed a beautiful sculpture of Revanta of the Pāla period, 9th cent, A.D. fixed in the wall of a private house situtated in the Manglagaurī lane, Andar, at Gaya (Bihar).

An image of Revanta from Bihar with its exact provenance unknown is deposited in the Indian Museum, Calcutta. A female attendant is pouring wine from a flask in the cup *(caṣaka)* held in the right hand of Revata, whose left hand holds the bridle. An attendant standing on the top right corner carries a dead boar on his soulder, while another one depicted near legs carries a long pole to which a small pig is hanging. A dog with its tail twisted upwards is shown below the left foot of the deity. The pedestal shows in front a soldier shooting an arrow at the fleeing boar followed by a dog. Behind him are carved four figures, two of whom *(harakārās) are beating the drums.* The image is datable to the 10th cent. A.D.

Another image of Revanta in the same museum shows him preceded by two attendants, each carrying a sword and a shield and surrounded by other figures. The pedestal shows in sections a devotee with his hands joined in *añjalīmuldrā*, a musicians group and a fleeing boar on the extreme left. The slim and graceful figures in their respective moods and poses have been faithfully portryaed by the master Pāla artsist of the 10th-11th cent. A.D.

An excellently carved image of Revanta found at Ghatnagar (District Dinajpur) is preserved in the Varendra Research Society of Rajshahi. The deity holds a whip instead of a wine cup in his right hand and rein in the left as usual. "Two robbers are shown near him, one ready to attack him from the front, the other from a tree-top behind. The pedestal shows a woman standing, a devotee, a man with a sword and a shield about to attack a woman cutting a fish with a fish-knife; on the right corner of the partially broken stale apears a dwelling house with a couple inside it." The image carved in blackbaslt is an excellant example of a Pāla art of C. 11th cent.A.D.

A headless and badly damaged image of Revanta is displayed in the Dacca Museum. It too has several accessory figures standing near the deity. The image was found and Badamata, District, Tippera and is datable to the 10th-11th cent. A.D.

Images of Revanta are not all together unknown from Orissa. An image of the deity on horse-back regarded as sun god by M.M. Ganguly has been correctly identified by N. K. Bhattasali with Revanta. The famous Sun temple at Konarak, which is also known as the 'Black Pagoda of the East' has presently no image of Revanta carved on it. But a badly mutilated image kept inside the Triveṇīśvara temple at village Madhipur, about half a mile north-west of Konarak has been regarded as that of Revanta.This detached architectural piece is know to have been brought here from Konarak, but there is no positive evidence to prove this fact. Moreover, one can not be very sure about the identification of this image with Revanta, though there are reference in literature as seen above where hunting scene is not referred to.

Fashioning of the image of Revanta continued in the late mediaeval period also.A richly carved image of Revanta in yellow stone from the Jaisalmer region in Rajsthan, represents that high water mark of the later phase of the Rajasthani plastic art. He wears a conical crown, lower garment and long boots as we generally see in the images of Sūrya from Northern India. He is thrashing a spear held in his right hand to a boar shown under the foot of his caprisoned horse and in the left he umbrella is standing behind, while bearded figure stands on the left in front carrying a water-vessel in his hands to indicate the *upasthāna* of the deity. A cow with a calf sucking her milk and a horse (headless) are depicted on the right and left sides of the deity. Below these, an amorous couple and Gaṇeśa with his mount, a mouse, holding a sweet-ball, are shown. The presence of these here probably indicates that where Revanta is worshipped there always exists happiness, peace, plenty and prosperity. The horse suggest that Revanta is the Divine Master of horses and Gaṇeśa, as is wellknown, is the god of success and the remover of all the obstacles. The figure of the donor seated with folded hands is shown below. Apart from the iconographic features, which are niecely executed here, the picture que delineation suggest the prowess and valour of Rajput princess often shown in later Rajput paintings.

It if be said that the *Agni Purāṇa* deals at length with Alaṅkāras, Guṇas etc., the reply is that a compilation in order to be a full treatise, touching upon all the subjects of the Sāstras, has to treat of Alaṅkāras, Guṇas etc. Do not Mammata, Hemacandra and Viśvanātha do so? It is only such treatises like the *Dhva. Ā.* of Ānanda which establishes an original theory like Dhvani that cannot and does not deal with other subjects. Lastly, I have not been able to find any authority in the text of the Alaṅkāra section of the Purāṇa for Mr. Lahiri's statement that Rasa has been treated here very curiously as an external element of Kāvya.

Mr. Lahiri says that though the Purāṇa follows Bharata in holding Rīti, vṛtti and Pravṛtti as Anubhāvas, it differs from Bharata in whom these constitute Vācikābhinaya ! He says:

"The Purāṇa follows the same process in the treatment of the Rītis, the Vṛttis and the Pravarttis; but accepted though they are as Anubhāvas they do not yet constitute Vācikābhinaya as they do in the treatment of Bharata. They stand of Āhāryābhinaya (342/2)...."

No doubt, Guṇas, Dosas and Alaṃkāras come under Vācikābhinaya in Bharata but none can understand how alongwith Rīti, Vṛtti and Pravrtti also can be said to come under Vācikābhinaya in Bharata. The statement discloses a lack of understanding of the import of Vṛtti and Pravṛtti. To state briefly, Vṛtti is Cesṭā and Pravṛtti is Veṣa. Rīti is Vacana or speech.

Vṛtti is dramatic action as such and one of its varieties is Bhāratī which however, being speech, is the Vācikābhinaya which is examined from the point of view of various Rītis. Kaiśikī Vṛtti which is the graceful mode of action, Ārabhaṭi which is the violent mode of action and Sāttvatī which is action of mental moods, can never be called Vācikābhinaya. Similarly they can never be called Āhāryābhinaya. It is absurd to call Rīti, Vṛtti and Pravṛtti, Āhārya. Mr. Lahiri says : "They (Rīti, Vṛtti and Pravṛtti) stand for Āhāryābhinaya (342-2) which has been defined as Buddhyārambha...." And he adds in the footnote : "The Āhāryābhinaya of the Purāṇa should be distinguished from that of Bharata where it has been explained as a rule of decoration (*nepathyajo vidhi*). The interpretation given in the Purāṇa (342/2) is not permitted by the etymology of the word Āhārya." The only saving statement here is the last in which the author points out that the etymology of the word makes it difficult for one to accept the Purāṇa's notion of Āhārya.

Āhārya is invariably Nepathya, dress and make-up. No doubt, it forms a part of Vṛtti, even as Rīti forms a part of Vṛtti. We find the graceful dress included in the definition of the *Kaiśikīvṛtti*—etc. in graceful action, graceful dress also is comprehended. Therefore Vṛtti and Pravṛtti are intimately related, as Shakespeare also says, 'apparel oft proclaims the man.' As the *Viṣṇudharmottara* says, Pravṛttis are. Āhārya which is dress, is Pravṭtti—Veśavinyāsa. These three, Rīti, Vṛtti and Pravṛtti (speech, action and dress) are all Anubhāvas, and are classed as by Bhoja in chapter XVII of his *Śṛṅgāra Prakāśa*. Śingabhūpāla also follows Bhoja and says in his *RAS*., I, p. 64:

Following Bhoja's *ŚṛPra*. the Purāṇa also considers the three, Rīti, Vṛtti and Pravṛtti as Buddyārambhānubhāva:

Mr. Lahiri holds that according to the Purāṇa, all these three Buddyārambhas are Āhārya. He bases his statement on 342/2:

This verse does not mean Rīti, Vṛtti and Pravṛtti, which are the three Buddyārambhas, are Āhārya. How can speech and action be two varieties of dress? One cannot contend that the Purāṇas has a new theory to expound, *viz*., dress means speech and action also. The last part of the verse really means that Pravrtti, which is one of the Buddhyārambhas, is the Āhāryābhinaya. Even such a clumsy text as the *Agni Purāṇa* cannot mistake Āhārya as anything but dress. Therefore, neither does Bharata consider Rītis, Vṛttis and Pravṛttis as Vācikābhinaya nor does the Purāṇa consider all these three as Āhāryābhinaya. Consequently the footnote No.6 of Mr. Lahiri on p. 449 becomes meaningless and his emendation of 339/54 unnecessary. How can Ālāpa, etc., which are twelve kinds of Vāgārambha be Buddhyārambha Anubhāvas? Ālāpa etc. are not varieties of Buddhyārambha. The Buddhyārambhas are, as 339/54 says, Rīti, Vṛtti and Pravṛtti, and these form the subject-matter of the next chapter (chap. 340). In chap., 339 śls. 44-45 begins the treatment of Anubhāvas.

Śls. 46-50 describe śls. 51-53 (first half), śls.53 (second half), 54 and chap. 340 describe and chap. 341, as is said in its first verse, describes: These are all Anubhāvas and are called

Abhinayas. From the point the view of the four kinds of Abhinaya, these are re-distributed and the study of Anubhāvas closes with śl. 2 of chap. 342, after which some general aspects of Rasa are taken up. Vāgārambha is Vācika; Mana-ārambha is Sāttvika (Sattva = manas ; says Bhoja in his *Śr. Pra.*, chap. XI); Sarirārambha is Āṅgika and Pravṛtti which is one of the three Buddhyārambhas is Āhārya. What about the other two Buddhyārambhas, Rīti and Vṛtti? Vṛtti pertains to all action. Its first variety called Bhāratī and the Buddhyārambha called Rīti are Vācikābhinaya and Kaiśikī Vṛtti will be all Abhinaya that is graceful. But to adopt the strict and scientific meanings of these concepts, as explained in the above referred to paper on the Vṛttis in the *JOR.*, Sāttvatī will go with Sāttvikābhinaya and Ārabhaṭī and Kaiśikī will go with all Ābhinayas, forceful and graceful respectively.

A word about Chapter 340 of the Purāṇa called Rītinirūpaṇa. Correctly speaking, it must be called or for, in the foregoing chapter, and have been treated and its succeeding chapter (chap. 341) treats of As it is, it treats of not only Rītis but of Vṛttis also. This is the smallest chapter in the whole section and of its eleven verses, the first-four are concerned with Rītis. Then begins a treatment of Vṛttis, Śl.5 enumerates the four Vṛttis; Śl.6 defines Bhāratī and up to the first half of Śl. 10 we have the varieties of Bhāratī described. Then there are two lines, one giving a short definition of Ārabhaṭī and the other abruptly stopping in the midst of the enumeration of the varieties of Ārabhaṭī. There still remains to be treated the fourth variety of Ārabhaṭī, the whole of the Kaiśikī and the Sāttvatī Vṛttis and the whole subject of Pravṛttis. Therefore, I think that the text of the chapter as printed, is incomplete.

4. Mr. Lahiri says that though the Purāṇa holds Rītis, Vṛttis and Pravṛttis as Anubhāvas, the Purāṇa, unlike Bharata's text, "is not explicit on the point whether these call forth Rasa. If the three are Anubhāvas and if Anubhāva is nothing but one of the factors that call forth Rasa, how is the Purāṇa not explicit on the relation between Rīti etc. and Rasa?

5. In para. 2, on p.450, Mr. Lahiri says that in the scheme of the *Agni Purāṇa,* Guṇas stand apart 'as an absolute entity', that they do not go to define Rītis and that the Vāgārambha is not Daṇḍin's.

The whole of the Alaṅkāra Śāstra is included in the Vācikābhinaya section of the *Nātyā Śāstra* which is one-fourth of drama, being the Bhāratī Vṛtti. This Bhāratī Vṛtti is studied and analysed into laksaṇas, Guṇas and Alaṃkāras. Closely akin to these is a composite study of the Bhāratī Vṛtti in terms of Rītis or Mārgas, which was attempted at a later time. Still another study of the Bhāratī Vṛtti is what Bharata gives us in Chapter XXIV as the twelve 'Mārgas' of the Vācikābhinaya. The expression in the shape of Ālāpa, Vilāpa etc. can be examined from the point of view of Lakṣaṇas, Guṇas and Alaṅkāras and of the Rītis of Daṇḍin. There is little difference between the text of a drama and a Kāvya. But the Vācikābhinaya portion is often treated as Kāvya. All Kāvya is drama of the Bhāratī Vṛtti. That and the realm of are identical and that the Rītis as pointed out in a study of a drama's Vācikābinaya are identify with the Rītis pointed out in a Kāvya will be plain on a perusal of Śingabhūpāla's treatment of Rīris in his *RAS.*

The question of what things constitute the differentia of the various Rītis is too big to be taken up here. I have tackled the problem in two papers famine one the 'History of Guṇas' and 'Rīti and style.' In the third instalment of my paper on Vṛttis in the *JOR*, VII.2, I have pointed

out some facts which are relevant to this discussion. An analysis of Daṇḍin's Guṇas show the existence in them of such things as Alaṅkāra, Samāsa and metaphorical usage. According to Rudraṭa the Rītis are Samāsa Jātis. Vaidarbhī is the collocation with no compound while the compounded collocation, according to the number of words compounded, produces the Pāñcālī, the Lāṭīya or the Gauḍī. Another line of thought shows us the development of Rītis as Anuprāsa Jātis, varieties of Vṛttyanuprāsa. These appear in Bhāmaha, are clearly formulated in Udbhaṭa's *KASS.*, and are called merely Vṛttis by Ānanda. By the time we reach Mammaṭa the three Vṛttyanuprāsa Jātis become identical with the three Rītis, *viz.*, Vaidarbhī, Pāñcālī and Gauḍī. This lights up the early history of Rīti and in Daṇḍin's treatment of it we find all these ideas. For, what is Daṇḍin's Samādhi Guṇa, if it not metaphorical usage? What is Ojas, if it is not the Samāsa on the basis of which Rudraṭa defines the Rītis? Again, what is the first Śābda variety of Daṇḍin's Mādhurya except the sweetness born of Anuprāsa, on the basis of which Śabdālaṅkāra, three Vṛttis are born and which eventually get identified with the three Rītis? (Daṇḍin, I, 51-58). As a matter of fact, the subject of Anuprāsa is dealt with by Daṇḍin only in Chapter I as comprehended in his Mādhurya Guṇa of one variety pertaining to Śabda (for, of the other Mādhurya of Agrāmytā, we have the two sub divisions of Śābda and Ārtha) and not in the chapter on Śabdālaṅkāra, a fact which has misled Mr. M.S. Ramaswamy Sastriar to say that Anuprāsa Śabdālaṅkāra is absent in Daṇḍin. Even Yamaka is touched here by Daṇḍin but is left out for special treatment in the Śabdālaṅkāra section. And what is this Śabda Mādhurya of Daṇḍin, *viz.* Anuprāsa except Śabdālaṅkara? When we come to Vāmana, we have even Rasa coming in as constituting the Guṇa of Kānti of Artha, in the study of Rīti. Therefore it cannot be said simply and naively that some absolute entity called Guṇa, which is quite different from Alaṅkāra etc. defines Rīti in Daṇḍin or that writers and their definitions of Rītis in other words and other ways differ wholly from Daṇḍin's.

The *Agni Purāṇa* borrows its definitions of the Rītis from Bhoja, (chapter XVII, on Anubhāvas, in the *Śr. Pra.*), where Bhoja himself borrows from Rājaśekhara. Later than these, Bahurūpa Miśra, in his commentary on the *Daśarūpaka* (Mad. Ms.) reproduces these definitions of the Rītis with the mention of Bhoja's name. The *Kāvya Mīmāṃsā* says:

To these three, Bhoja adds the fourth Lāṭīyā which the Purāṇa takes. In the above definitions of the three Rītis, three factors count—Samāsa, Anuprāsa and Yaugika or Aupacārika-Prayoga. Of these, Samāsa (of Rudraṭa's Rītis) in the Guṇa of Ojas ; Anuprāsa (of the Vṛttis which are finally identified with the three Rītis) is one of the two kinds of Daṇḍin; and Upacāra mentioned by Rājaśekhara is Daṇḍin's Samādhi, metaphorical expression, personification etc. There is however no trace of Yoga Vṛtti as a part of the lakṣaṇa of Rīti in Daṇḍin. Daṇḍin also has said that Vaidarbhī has a kind of Anuprāsa, has something like ; for it is a discriminate employer of such varieties as and that it is Gauḍī which loves Anuprāsa as such and Samāsa as such. The Vaidarbhī of Daṇḍin also has little or no compound.

The word Vigraha in the *Agni Purāṇa* stands for Samāsa; for, it is for a Samasta word that we give Vigraha. Thus, the characteristics which are given in the definitions of Rītis in Rājaśekhara, Bhoja and the *Agni Purāṇa* are not wholly unrelated to Guṇas and these Guṇas themselves are not absolute entities standing apart. The Uapacāra is Daṇḍin's Samādhi and the feature of Vigraha or Samāsa comes under Daṇḍin's Ojas. Therefore, it cannot be held that

"the Rītis in the Purāṇa have not been distinguished from one another by the presence or absence of certain poetic excellencies (Guṇas)."

On p.452, Mr. Lahiri feels some difficulty in the reading to the definition of the Lāṭīyā, both in the article and in the footnote No. 11. The confusing line referred to is—

It must be thus connected :

and it means that the Lāṭiyā does not have too much of metaphorical expressions.

(a) Coming to Mr. Lahiri's exposition of the text of the Purāṇa on Vṛtti, he chooses a reading and translates it as "keeping strict accordance with the action of the drama." First, the reading is not available in the text or in the footnote and secondly, it is not known how means what he has given as its import? The text has and can be taken as but this is not good. Mr. Lahiri chooses on p.453 reading given in the footnote of the text, and this is better. It makes some sense; for Vṛttis are the various Niyamas of Kriyā, the various methods of action, the different departments of dramatic action says Bharats of Vṛttis in the Vṛttivikalpādhyāya.

(b) Mr. Lahiri says, "It is curious that the term Rīti has been used in connection with the Bhāratī which has been mentioned as a variety of Vṛtti." Now, the clumsiness of the Alaṃkāra section in the Purāṇa is matched only by that of the Ānandāśrama end. Of the Purāṇa. It is not unlikely that the word is a mistake for: Besides this point, there are other mistakes in the Purāṇa's definition of the Bhāratī.

According to Bharata the Bhāratī is and as others have further explained it, it is also. So far the *Agni Purāṇa* is correct. But according to Bharata and all other writers. Bhāratī is only Sanskrit speech, of the Uttama Pātras and of male Pātras only. The *Agni Purāṇa* is wrong in calling Bhārati and. It is not Bhārati that is but it is Kaiśikī. Says Bharata—

Surely Bhāratī Vṛtti, being speech, is the realm of Rīti which is Vāgvinyāsakrama but this cannot justify the careless remark that calls भारती a रीति

The *Agni Purāṇa* mentions four Aṅgas of the Bhāratī but gives only three, viz., and. Bharata gives the four Aṅgas as and and if we can give the credit to even the *Agni Purāṇa* to have gone so far critically as to include and under the one head of, it should have consistently given the Aṅgas as three.

उद्घात or which is a mistake for त्रिगतं (4th in Bharata), (a synonym of Bharata's), (this makes no sense). Thus only twelve are seen. Vākkeli and Adhibala of Bharata are missing and in the place of the two we have a Vipaṇa and if we can take as one, we have the thirteenth also in the bit—. But what does mean?

(c) On p. 453 Mr. Lahiri speaks of Bharata and his followers giving us a Vṛtti assigned to the Śṛṅgāra Rasa called. This name is incorrect. The name of the Vṛtti is given everywhere as and if a corrupt text should read, does Mr. Lahiri propose to retain that name and make thereby a new theory of Vṛtti?

Mr. Lahiri takes and as the sixth and the seventh Guṇas. But he also notes that while defining these, the text omits both and has Ojas defined instead. In the footnotes of the printed text of the Purāṇa we have another reading of the third Pāda, *viz.* I think the second line can thus be emended :

and the Yoga Śakti is the characteristic referred to by the Purāṇa, Bhoja and Rājaśekhara in their definitions of Rītis. The definition of must then be taken as left out and this is one

more instance of the careless way in which the section has been compiled. The Purāṇa speaks of exactly six Artha Guṇas, and six Ubhaya Guṇas only and in view of these two facts, I think that it really meant only six Ubhaya Guṇas only and in view of these two facts, I think that it really meant only six Śabda Guṇas, those that have been defined by it. If so, we retain Ojas and the text has to be emended in another way, omitting altogether. In the place of, we must have had or some such expression.

(a) The Purāṇa defines Gāmbhīrya as and Mr. Lahiri takes it as meaning "high sounding and bombastic" words. Uttāna is evidently wrong here. Further, it does not mean "high sounding and bombastic." It is the exact opposite of which is depth. Uttāna is it means turned up, open and plain and as such approaches Prasāda and Arthavyakti. As the opposite of it cannot go with it. The same quality occurs in the definition of Audārya also. Therefore I think that the text must be and it must thus be correctd.

Now reads better and makes sense better than will mean in consonance with containing deep and hidden import.

Another point in the definition of Gāmbhīrya is the *Agni Purāṇa's* equation of it with and this Mr. Lahiri fails to note. The text says:

The bit is a mistake for Suśabdatā or Suśabdya is as, old as Bhāmaha, but it is in Bhoja that we first hear of it as a Guṇa. Neither the Śabda nor the Artha Suśabdatā of Bhoja has anything to do with the Gāmbhīrya of the *Agni Purāṇa.*

(b) The Artha Guṇa : The Purāṇa defines it (in Śl. 17) as Artha Vyutpatti. It may mean such cases as—

But one must prefer to take it as the reverse of the Dosa dealt with in *Agni Purāṇa* (347/10 and 11). is and this Asāmayika dosa is identical with the Pada dosa of Bhoja. is the Artha Guṇa Sāmayika of the Purāṇa.

The Ubhaya Guṇa . It is thus defined in 346/21 :

and Mr. Lahiri explains it as "the extended and universal application (*sāmānyātideśa*) of an undefined statement (*anuddeśa*)"! The author has not made any attempt to understand this Guṇa. Anybody must at once be reminded here of the *alaṅkāra yathāsaṃkhya,* which had a chequered career ever since Bhāmaha. Bhāmaha (II.88) gives it as otherwise called Saṁkhyāna and says that it is also an Alaṅkāra according to some. Daṇḍin in II.273 gives a third name for it, Most of the later Ālaṅkārikas recognise it. Kuntaka alone rejects it. And it is this Yathāsaṁkhyālaṅkāra that *Agni Purāṇa* makes into an Ubhaya Guṇa, though as an Saṁkhyāna or Krama is beyond doubt. Mr. Lahiri fails to note that the definition as printed is an error for Anūddeśa is or enumeration in the same order. It is the same as Bhāmaha's (II 89) and Daṇḍin's (II. 273). Bhoja's Ubhayālaṅkāra Krama which comprehends all varieties of Karma includes this Yathāsaṁkhya also. This is no wonder in the Purāṇa which makes Guṇas of Alaṅkāras and Alaṅkāras of Guṇas and such concepts like Aucitya also. The Purāṇa definition of it viz. (or but never) follows Pāṇiṇi I. 3. 10:. If we take Mr. Lahiri's interpretation of the as extended application, we make no sense and we do not know what aspect of Yathāsaṁkhya is referred to. I may suggest that the text as printed is incorrect and that it can be corrected into which will correspond to.

(d) The precedent made in the *Agni Purāṇa* for making a Guṇa of Pāka is to be found in

Bhoja who makes it the शब्दगु called प्रौढ़ी.

The Ubhaya-guṇa Rāga in the same Rāga as mentioned by Bhoja in *SKA.*, V in connection with varieties of love. The *Agni Purāṇa* is extremely careless and uncritical when it makes it a Guṇa.

Mr. Lahiri's interpretation of Vaiśesika guṇa (346/29) given on p. 459 is highly imaginative No. doubt 346/25 is very vague but Vaiśesika guṇa means only those Dosas which according to the principle of Aucitya are not Doṣas in certain cases, as Mr. Lahiri remarks on p. 455. Of these Dosa-Guṇas Daṇḍin speaks but it is however Bhoja who constituted them into a special class called Vaiśesika Guṇas. These are dealt with by the Purāṇa at the end of the chapter on Dosas where it is easy to deal with them. Prakāśavarsa and the *Agni Purāṇa* follow Bhoja who borrows from Daṇḍin.

ṚKSARAJAS

A monkey who was the foster-father of Bāli and Sugrīva. He was the King of Kiskindhā. He had no issue for a long time. Bāli and Sugrīva were brought up by Ahalyā at Gautama's Āśrama. Ṛksarajas, with the permission of Indra, went to the *āśrma* and took Bāli and Sugrīva with him to Kiskindhā. From that time, Bāli and Sugrīva remained with him as his foster-sons. (Uttar Rāmāyaṇa).

There is a story in Vālmīki Rāmāyaṇa, Praksipta Sarga, about the origin of this monkey.

Once when Brahmā was in a state meditation on the Meru mountain, tears rolled down from his eyes and he gathered the tears in his own hands. From those tears, a monkey came into being. Ṛksarajas was that monkey.

One day, Ṛksarajas went to a lake to quench his thirst. Seeing his own image reflected in the water, he thought it was some enemy and jumped into the lake, to attack him. But he soon realized his mistake and returned to the shore. As soon as he came out of the water, he felt that he had become a woman. Seeing her fascinating beauty, Indra and Sūrya were filled with lustful passion. Both of them had involuntary emission of semen. Bāli was born from Indra's semen which fell on the head and Sūgrīva was born from Sūrya's semen which fell on the neck of Ṛksarajas. Towards the end of the night, Ṛksarajas lost his female form and regained his former shape as a male. At one he took the two children with him to Brahmā and told him the whole story. Brahmā sent a messenger with Ṛkṣarajas time of Ṛkṣarajas, Bāli, became King of Kiskindhā.

ṚṢABHA

A Muni (sage) who was the grandson of King Agnīdhra.

Ṛsabha was the son of King Nābhi by his wife Merudevī. One hundred sons born to Ṛṣabha by his wife Jayantī. After entrusting his kingdom to Bharata, the eldest of his sons, Ṛṣabha went to the forest and did *tapas* in Pulaha's *āśrama*.

Ṛṣabha did *tapas* in the forest for many years. The mountain peak on which he performed his *tapas* got the name "Ṛsabhakūṭa". The sage who wished to observe strict silence did not like the presence of strangers and visitors in the vicinity. So he pronounced a curse that the mountain should drop boulders on any one who ventured to come there. Once he ordered the

wind to blow without noise as it passed by the side of the mountain. He declared that anyone who made noise in Ṛṣabhakūṭa would be struck with thunder. A place of holy waters came into existence there.

Ṛsabha became a devotee of Śiva by worshipping him.

Once a Brāhmaṇa named Mandara had an illicit alliance with Piṅgalā, a prostitute. Both of them died together. Mandara was re-born as Bhadrāyu, the grandson of Nala and Piṅgalā as Sumati, the wife of King Vajrabāhu (Aṁśumān). Sumati became pregnant. Her co-wives who were jealous of her poisoned her. As a result of it, she and the child born to her fell victims to diseases. Daśāṇa abandoned them in the forest. Sumati lived in the house of a Vaiśya with her child. While living there, the child died of disease. Ṛṣabha went to the grief-stricken Sumati and comforted her. (Śiva Purāṇa).

Ṛṣabha performed *tapas* according to the rules of Vānaprastha *āśrama* and conducted *yāgas* as ordained by Śāstras. On account of his austerity he became so lean and thin that all the veins in the body could be seen. Putting a pebble in his mouth, he went about in the forest, determined to renounce his body. (Viṣṇu Purāṇa, Chapter 1, Section 1).

In the course of his wanderings in the forest a wild fire broke out in which his body was burnt up. Śiva Purāṇa says that the soul of Ṛṣabha who died in the wild fire attained Śiva Loka.

ṚṢYAŚṚṄGA

Son of the sage Vibhāṇḍaka.

Vibhāṇḍaka, son of Kaśyapa was the father of Ṛsyaśṛṅga. There is a strange story about him in the Mahābhārata.

Once stage Vibhāṇḍaka happened to see Urvaśī at Mahāhrada. At the very sight of her, the sage had an involuntary emission of semen. The semen fell in the water and just then a female deer came there to drink water. It swallowed the semen with water and in due course became pregnant and gave birth to a human child. But the child had the horns of a deer. Consequently Vibhāṇḍaka named the boy "Ṛsyaśṛṅga". Vibhāṇḍaka and Ṛsyaśṛṅga lived together in *āśrāma.* Ṛsyaśṛṅga grew up into a youth, but he had never seen anyone except his father Vibhāṇḍaka.

At that time, the kingdom of Aṅga was ruled by Lomapāda, a friend of Daśaratha. Once he cheated a Brāhmaṇa. Consequently all the Brāhmaṇas in that country left the place and emigrated to other lands. From that time there was no rain in the land of Aṅga. A severe drought and famine followed. Lomapāda invited devout Brāhmaṇas and consulted them how they could bring rain to the land. They told him that if he could get a Muni (sage) who had never seen women to perform a *yāga*, there would be rainfall in the land. The king sent his men far and wide to find a Muni who had never set eyes on a woman to find a Muni who had never set eyes on a woman. At last he got news that Ṛsyaśṛṅga, son of Vibhāṇḍaka was the sage who had never seen women. He then began to plan how Ṛṣyaśṛṅga could be brought over to Aṅga.

Lomapāda called together some prostitutes and asked them whether they could bring Ṛsyaśṛṅga to his country. All except one of them said it was quite impossible. One of them,

however, agreed to try. As desired by her, the king sent her with several other damsels.

The young women went to the forest and made a floating āśrama in a boat in which they sailed in the river by the side of Vibhāṇḍāka's Āśrama. They stopped the boat close to the Āśrama and one of the girls entered the Āśrama when Vibhāṇḍaka was not there. She had a talk with Ṛṣyaśṛṅga in the course of which she used all the amorous enchantments of her sex to captivate the young Muni. She told him that she was the daughter of a Muni, living in an *āśrama*, three *yojanas* away. Ṛṣyaśṛṅga felt a peculiar fascination for her and tried to please her by offering fruits etc. When she left him, he felt deeply distressed and unhappy. He was in that depressed and gloomy state of mind when Vibhāṇḍaka returned to the *āśrama*. Finding him unusually restless and dejected, the father asked him whether anyone had come there. Ṛṣyaśṛṅga who was an entire stranger to the femine world told his father that a handsome youth of irresistible charm had visited him during Vibhāṇḍaka's absence. But from Ṛsyaśṛṅga's description of the "youth" Vibhāṇḍaka understood that the visitor must have been a woman. But he could not guess who it was.

On another occasion, the same woman came again to the *āśrama* in the absence of Vibhāṇḍaka. At her sight Ṛsyaśṛṅga was enraptured and before his father's return, they left the *āśrama*. They entered the floating *āśrama* in the boat and the woman set the boat sailing in the river. It glided slowly down the river and at last reached near the palace of Lomapāda. They landed there and the king married his daughter Śāntā to Ṛṣyaśṛṅga.

To appease Vidhāṇḍaka, Lomapāda sent him rich presents and much wealth. When Vibhāṇḍaka returned to his *āśrama* he was met by the king's servants who had brought the presents and wealth. Ignoring them and their rich presents, the furious Maharsi set out to the city of Campā, the capital of the Aṅga Kingdom. At the royal command, Vibhāṇḍaka was welcomed by the people with honour. When the sage found that the whole kingdom belonged to his son, his anger was allayed. After ordering his son to return to his Āśrama after the birth of a son, Vibhāṇḍaka left the palace. As a result of Ṛṣyaśṛṅga's *yāga* there was rainfall in Aṅga and famine ended. After the birth of his child he returned to the forest as ordered by his father.

King Daśaratha of Ayodhyā had no children for a long time. His Minister Sumantra advised him to invite Ṛṣyaśṛṅga to perform a *yāga* for the purpose. Lomapāda sent Ṛṣyaśṛṅga to Ayodhyā at the invitation of Daśaratha. He arrived at Ayodhyā and performed a yāga called Putrakāmesti. From the sacrificial fire there arose a dark monstrous figure, with a pot of pudding in his hand. Daśaratha received it from him and gave one half of it to Kausalyā and the other half to Kaikeyī. Both of them gave half of their shares to Sumitrā. Thus, Sumitrā got two shares while the other two wives of Daśaratha got only one share each. As a result Kausalyā and Kaikeyī gave birth to a son each, while Sumitra had two sons. Kausalyā's son was named Rāma, Kaikeyī son was Bhārata and Sumitrā's sons were Lakṣmaṇa and Satruganna. (Vālmiki) Ramāyaṇa, Bālakānda, ch. 14-16.

ṚTADHVAJA (KUVALĀSVA—DHUNDHUMĀRA).

A famous King of the Ikṣvāku dynasty.

From Viṣṇu were descended in the following order—Brahmā—Marīci—Kaśyapa—

Vivasvān—Vaivasvata Manu—Ikṣvāku—Vikukṣi—Śaśāda—Kākutstha—Anenas—Pṛthulāśva—Visvagaśva—Adri—Kuvalāsva (Dhundhumāra).

The most heroic exploit of Kuvalāśva or Kuvalayāśva was his killing of the Asura Dhundhu.

Madhu and Kaiṭabha were two Asuras born from the ears of Mahāviṣṇu. The Asura Dhundhu was their son. After his birth, Mahāviṣṇu killed Madhu and Kaitabha. Dhundhu was furious over the death of his fathers. He worshipped Brahmā who granted him unconquerable strength. After defeating the gods he went to the desert called Ujjālaka and lay been earth the sands. Whenever he heaved a sigh clouds of dust rose up to the sky and the earth shook for seven days. It caused great damage to life and property in the world, like a storm. Uttaṅka, a sage who lived in the neighbourhood of Ujjālaka was the person who suffered most from Dhundhu's misdeeds.

Bṛhadaśva, of Ikṣvāku dynasty and father of Kuvalāśva in his old age entrusted the rule of the country to his son and prepared to go to the forest. At that time sage Uttaṅka came there and advised the king to go to the forest only after killing Dhundhu. Bṛhadaśva called his son Kuvalāśva and after giving him the task of killing Dhundhu, proceeded to the forest.

Kuvalāśva had 21,000 sons. Leading them, he went to the desert Ujjālaka to kill Dhundhu. Uttaṅka declared that anyone who killed Dhundhu would get part of Mahāviṣṇu's strength. Kuvalāśva's sons surrounded Dhundhu. The Asura awoke with anger. In the fire from his eyes, all the 21,000 sons of Kuvalāśva were burnt to ashes. Next Kuvalāśva came into conflict with Dhundhu. In that fight Dhundhu was killed. The gods gave Kuvalāśva many boons. From that day, Kuvalā va got the name, "Dhundhumāra" (one who killed Dhundhu). (M.B. Vana Parva, 4 Chapters from 201).

Kuvalāśva had three more sons named Dṛḍhāśva, Kapilāśva and Candrāśva, or Bhadrāśva besides the besides the 21,000 sons. (M.B. Vana Parva, Chapter 204, Verse 40).

Vāmana Purāṇa, Chapter 59 gives the following account of how Kuvalāśva won the favour of sage Gālava.

Long ago while sage Gālava was performing *tapas* in his *āśrama*, an Asura called Pātālaketu used to disturb his meditations regularly. One day, the sage looked up to Heaven and heaved a sigh. At once a horse dropped down from the sky. A mysterious voice was heard saying—"This mighty horse will travel thousands of *yojanas* in day." The sage received that horse and presented it to Ṛtadhvaja, King of the lunar dynasty. Ṛtadhvaja mounted the horse and killed Pātālaketu.

It was Viśvāvasu who dropped this horse from Heaven. Pātālaketu had once fallen in love when Viśvāvasu's daughter, Madālasā. It was in revenge that Viśvāvasu had done like this.

ṚTUPARṆA

A king of the Ikṣvāku dynasty.

From Viṣṇu were descended in the following order-Brahmā-Kaśyapa-Vivasvān-Vivasvata Manu-Ikṣvāku-Vikukṣi-Śaśāda-Purañjaya-Kākutstha-Anenas-Pṛthulāśva-Prasenajit-Yuvanāśva-Māndhātā-Purukutsa-Trasadasyu-Anaraṇya-Aryaśva-Vasumanas-Sutanvā-

Trayyāruṇa-Satyavrata (Triśaṅku)- Hariścandra-Rohitāśva-Harita-Cuñcu-Sudeva-Bharuka-Sagara-Asamañjasa-Aṁśumān. Bhagīratha-Śrutanābha-Sindhudvīpa-Ayutāyus-Ṛtuparṇa.

(i) *Nala's incognito life.* While Nala was wandering in the dense forest after leaving Damayantī, he was bitten by the serpent, Karkoṭaka. His complexion turned blue owing to the effect of the poison. Karkoṭaka gave him a garment by wearing which Nala could regain his form. As advised by Karkoṭaka, Nala went to the palace of Ṛtuparṇa, King of Ayodhyā, assuming the name Bāhuka. He lived there as the chief charioteer of the king. He had mastered the art "Aśvahṛdaya" by which he could drive the chariot-horses with astonishing speed. Ṛtuparṇa appointed him as his chief charioteer and gave him two assistants, Vārsṇeya and Jīvala.

(ii) *Ṛtuparṇa and the second marriage of Damayanti.* Damayantī came to know that Nala was living in Ṛtuparṇa's palace, through the messenger Parṇāda. She sent a secret mesage to Ayodhyā through a Brāhmaṇa named Sudeva that her second marriage was fixed for the next day and that Ṛtuparṇa should attend the ceremony. Ṛtuparṇa started at once with Bāhuka as his charioteer. On the way, Ṛtuparṇa's cloak happened to fall down from the chariot. At once he asked Nala to stop the chariot. But he told him that within a moment, the chariot had covered a distance of one yojana from the place where the cloak fell.

They saw a tree in the forest which was heavily laden with fruti. Ṛtuparṇa was able to tell at a glance, the exact number of leaves and fruits on that tree. He told Nala that he was able to do so with the help of the art "Aksahṛdaya" and he taught it to Nala. In return for it, Nala taught the king the art of Aśvahṛdaya. At last they reached the city of Vidarbha. Damayantī managed to recognize Nala even in his disguise. Ṛtuparṇa who was happy over the reunion of Nala and Damayantī returned to Ayodhyā on the next day.

RUDRA

A form of Śiva.

The birth of Rudra is from Brahmā. Even before the creation of the Prajāpatis, Brahmā had created Sanandana, Sanaka, Sanātana and Sanatkumāra. These four were not desirous of mundane pleasures and were not prepared to beget children. They were great sages and scholars, of abstinence and without any discord and animosity. When these four showed no interest at all in the creation of the world, Brahmā became angry to such an extent that he was prepared to destroy the three worlds. At that time the whole of the destroy worlds shone in the radiance that emanated from the fire of the fury of Brahmā. Then from his shining eyebrows which were curved with fury, a figure of unbearable radiance like the mid-day sun came out. That figure was Rudra. Half of the fierce body of that Rudra who was very furious, was a woman and the other half was a man. Brahmā, saying himself into the figure of a man and the figure of a woman. He again divided the body of the man into eleven parts. These eleven figures are the eleven Rudras.

The names of the eleven Rudras are given did differently in different Purāṇas. In a text is said that the eleven Rudras are, Manyu, Manu, Mahīnasa, Mahān, Śiva, Ṛtudhvaja, Ugraretas, Bhava, Kāma, Vāmadeva and Dhṛtavrata. According to some other Purāṇas, the eleven Rudras are Aja, Ekapāda (Ekapāt), Ahirbudhnya, Tvasṭā, Rudra, Hara, Śambhu, Tryambaka, Aparājita,

Īśāna and Tribhuvana. Brahmā apportioned to the eleven Rudras the eleven positions of the heart, the five organs of senses and the organs of action and to Rudra the eight positions of life, ether, air, fire, water, earth, the sun and the moon. It was said before that Rudra was divided into man and woman. From the woman portion eleven Rudrāṇīs came into being. They were Dhī, Vṛtti, Uśanā, Umā, Niyutā, Sarpis, Ilā, Ambikā, Irāvatī, Sudhā and Dīkṣā. The eleven Rudraṇīs became the wives of the eleven Rudras. (Viṣṇu Purāṇa, Aṁśa 1. Chapter 7).

Details about the origin, life, character etc. of Rudra which occur in other Purāṇas are given below.

(i) Thirty-three children were born to Prajāpati Kaśyapa, by his wife Aditi, as Ādityas, Vasus, rudras and Aśvins. (Vālmīki Rāmāyaṇa, Araṇya Kāṇḍa, Sarga 14).

(ii) From the fury of Brahmā, Rudra was born; from the lap of Brahmā, Nārada was born; from the right thumb, Daksa; from the mind, Sanaka and the others; and from the left thumb, a daughter named Vīranī was born. (Devī Bhāgavata, Skandha 7).

(iii) In the beginning of Kalpa (Age of Brahmā) Brahmā meditated upon getting a child like himself and a child of blue complexion appeared on his lap. He ran here and there crying aloud. Brahmā asked him "Why are you crying?" He replied : "I must be named." Because he was crying (doing rodana) Brahmā named him Rudra (He who cries). He cried seven times more. Brahmā gave him seven more names. They were Bhava, Śarva, Īśāna, Paśupati, Bhīma, Ugra and Mahādeva. Thus, there were eight Rudras. To each of them, Brahmā gave a position and wives and children. The Sun, water, earth, air, fire, ether, Brahmin who has taken vow and the moon were abllotted to them as their positions and figures. Their wives were Suvarcalā, Usā, Vikeśī Śivā, Svāhā, Dīśā, Dīksā and Rohiṇī. This world is filled by the sons and grandsons and so on of these wives. Their sons respectively were Śanaiścara Śukra, Lohitāṅga, Manojava, Skanda, Sarga, Santāna and Budha. This Rudra who is described above, married Satī the duaghter of Prajāpati Daksa. (Viṣṇu Purāṇa, Aṁśa 1, Chapter 8).

RUDRĀKṢA

(Elaco Carpus seeds) Beads for rosaries.

A holy thing worn by devotees. In the Purāṇas much importance is attached to Rudrāksa. In Devī Bhāgavata, Skandha 11, there is a story stating how Rudrāksa came to be honoured in this way.

Once there lived an *asura* chief who was mighty and valiant. His name was Tripura. He defeated Devas and Deva chiefs and became emperor of the *ausras.* The Devas were much grieved because of him. They went to Śiva and represented their grievances. Śiva though for a while, how to kill Tripura, and sat with open eyes. This sitting continued for a thousand divine years. After this prolonged time Śiva winked his eyes and tears fell down from them. The Rudrāksa tree originated from these tears. From the Sun-eye of Śiva twelve types of Rudrāksas came into being; from the moon-eye sixteen kinds of Rudrākṣas and from the fire-eye ten kinds of Rudrāksas originated. Those which originated from the Sun-eye are blood coloured, those from the moon-eye white Rudrāksas and from the fire-eye black rudrākṣas. Boiled Rudrākṣa is considered a Brahmin caste, red Rudrākṣa a Kṣatriya caste, white one a

Vaiśya caste and the black Rudrāksa a Śūdra caste.

The division of Rudrākṣa according to the number of faces, and qualities therefore are given below:

With one face: Rudrākṣa with only one face is the figure of Śiva. By wearing this remission from the sin of Brahmahatyā could be procured.

With two faces: Rudrākṣa with two faces is the figure of Devīdeva. This is known by the name "Gaurīśaṅkara". By wearing this remission from all sins committed knowingly and unknowingly, would be obtained.

With three faces: This is the figure of Agni (fire). By wearing this the sin incurred by Strīhatyā (killing a woman) would be washed away.

With four faces: Rudrākṣa with four faces is the figure of Brahmā. By wearing this, the sin incurred by Narahatyā (killing a man) could be got rid of.

With five faces: This is figure of Kālāgni (Fire of Kāla the God of death). By wearing this, remission of sins incurred by eating food which ought not to have been eaten and enjoying woman who ought not to have been enjoyed, could be obtained. All sorts of sins would be absolved by five-faced Rudrāksa.

With six faces: Six-faced Rudrākṣa is the six-faced god Kārttikeya. By wearing it on the right hand, remission from all sins, beginning with Brahmahatyā could be obtained.

With seven faces: Rudrāṣa with seven faces is the figure of Kāmadeva (Cupid). If this is worn, sins such as theft of gold etc. could be removed.

Eight faces: Rudrākṣa with eight faces is the figure of Vināyaka, the general of the great army. By wearing this, sins incurred by deceit such as selling rice of low quality as good quality, keeping false weights and measures, giving gold of lower families, touching the wife of teacher, and so many other kinds of sins would be absolved, and impediments would be avoided and finally one can attain supernal bliss.

With nine faces: This Rudrākṣa is the figure of Bhairava. This should be worn on the left hand. By doing so one would become as mighty as god and would become devoted to god and would attain salvation. The sins incurred by killing the child in the womb a thousand times and killing Brahmins a hundred times would be got rid of by wearing this Rudrākṣa.

With ten faces: This is the figure of the real Janārdana. If one wears this, the devils, wicked planets. Ghosts, goblins, spirits haunting funeral places, Brahmarākṣasas (a king of demon) etc. will not come near him. Moreover, snake-bite would not affect him.

With eleven faces: Rudrākṣa with faces is the figure of the Eleven Rudras. This should be worn on the head. By doing so one could obtain the fruits of prerforming a thousand horse-sacrifices and a hundred Vājapeyayāgas (A kind of sacrifice).

With twelve faces: Rudrākṣa with twelve faces is the dwelling place of the twelve Ādityas. This should be worn on the ear. If it is done so, the sun-god will be pleased. The wearer will obtain the fruits of performing horse-sacrifice, cow-sacrifice etc. he will not be wounded by animals with horns, or quills or teeth. He need not fear disease or worry. He need not fear to go anywhere. Wherever he goes he will be honoured as God. All the sins incurred by slaughter of elephant, man, snake, rat, frog etc. will instantly be absolved.

With thirteen faces: He who wears Rudrākṣa with thirteen faces will be equal to Kārttikeya.

All his wishes will be realized. He will get rase (mercury) and *rasāyana* (sweetened medicine) and all the pleasures and luxuries of the world. The great sins of killing parents, brothers etc. will be removed.

With fourteen faces: He who wears Rudrākṣa with fourteen faces will be exactly like the real paramaśiva.

He who wears thirty-two Rudrākṣas on the neck, forty on the head, six on each ear, twelve on each hand, sixteen on each of the upper arms, one on each eye, one on the lock of hair, and one hundred and eight on the chest is really Śrī Nīlakaṇṭha Paramaśiva Himself.

RUKMĪ

King of the Province Bhojakaṭa in the country of Vidarbha. It is stated in Mahābhārata, Ādi Parva, Chapter 67, Stanza 62, that this Rukmī was born from a portion of the Asura named Krodhavaśa.

Father of Rukmī was the King Bhīṣmaka. Two children were born to Bhīṣmaka, named Rukmī and Rukmiṇī. (M.B. Sabhā Parva, Chapter 31, Stanza 62).

Śrī Kṛṣṇa took Rukmī's sister Rukmiṇī by force and married her. Rukmī did not like this and so he confronted Śrī Kṛṣṇa reviled him. Rukmī got angry at this and went to Kailāsa and did penance before Śiva. Śiva appeared before him after three years, and gave him a bow for destroying the enemies. Śiva told him that it would be broken, only if it was used against Mahāviṣṇu. After getting this bow he returned to Bhojakaṭa and lived there.

(i) Rukmī accepted the suzerainty of Sahadeva at the time of his regional conquest.
(ii) Rukmī paid tribute of Karṇa at the time of his regional conquest.
(iii) The Pāṇḍavas had sent invitation to Rukmī for the Bhārata-battle.
(iv) Bhīṣmaka, the father of Rukmī, was known by the name 'Hiraṇyaromā' also. Rukmī became famous throughout all the countries. He accepted Druma, a famous Kimpuraṣa (Kinnara) as his teacher in archery. Druma presented him with a bow called Vijaya. This Vijaya was on a par with the Gāṇḍīva. Rukmī fought with Śrī Kṛṣṇa and was defeated. The place at which he was defeated by Śrī Kṛṣṇa is known as Bhojakaṭa.

After having been defeated by Śrī Kṛṣṇa , a thought arose in the mind of Rukmī to keep amity and concord with Śrī Kṛṣṇa. Knowing this, the Pāṇḍavas invited Rukmī to their palace. He promised his help if ever Arjuna feared to do battle. At this Arjuna laughed and said that he was not in need of any help. After this Rukmī went to Duryodhana and promised to help him. But Duryodhana also rejected his help.

Discontented with everybody, Rukmī lived in Bhojakaṭa, having no contact with any body. During this period the King of Kaliṅga Balabhadrarāma for a game of dice. The challenge was made knowing that Balabhadra was not a good player. Knowing that to reject a challenge was not honourable, Balabhadra went to play the game. Rukmī won the first round of game. Staking everything, the second round of the game began and Balabhadra won the game. But Rukmī and the King of Kaliṅga did not accept the victory. All the kings who witnessed the game sided with Rukmī. Instantly an ethereal voice said "Balabhadrarāma has won the game." The friends of Rukmī did not accept the ethereal voice. They began to create a tumult in the hall. Blabhadrarāma who became furious at this ridicule took a

pestle of iron and killed Rukmī with one blow. The rest of the kings fled from the place. (Bhāgavata, Skandha 10).

RUKMIṆĪ

The chief queen of Śrī Kṛṣṇa.

From the following Purāṇic statements, it could be understood that Rukmiṇī was the incarnation of goddess Lakṣmī.

(i) "Śrī Devī (Lakṣmī) by her portions, took birth in the earth as Rukmiṇī in the family of Bhīṣmaka". (M.B., Ādi Parva, Chapter 67, Stanza 156).

(ii) Formerly Lakṣmī Devī took birth as the daughter of Bhṛgu by his wife Khyāti. Next she took birth from the sea of Milk at the time of the churning of it by the combined efforts of the *devas* and the *asuras*, to take Amṛta (ambrosia). When Viṣṇu took birth as Āditya, Lakṣmī took birth from lotus. When Viṣṇu incarnated as Paraśurāma Lakṣmī Devī became the earth-goddess. In the incarnation of Śrī Rāma she became Sītā and in that of Śrī Kṛṣṇa she was Rukmiṇī. (Viṣṇu Purāṇa, Aṃśa 1, Chapter 9).

It was in the kingdom of Vidarbha that Lakṣmī Devī took birth as Rukmiṇī during the incarnation of Śrī Kṛṣṇa. To Bhīṣmaka, the King of Vidarbha, five sons beginning with Rukmī, were born. The sixth was a daughter who was named Rukmiṇī. She grew up into a beautiful damsel. (Bhāgavata, Skandha 10).

Rukmiṇī fell in love with Śrī Kṛṣṇa. Her parents agreed to her choice. But her brother Rukmī was an enemy of Śrī Kṛṣṇa. Rukmī desired to give his sister to Śiśupāla. The date of the marriage was fixed and the heart was burning within Rukmiṇī. She sent a Brahmin as messenger to Kṛṣṇa.

The time of marriage drew near. The kings of Aṅga, Kaliṅga, Mālava, Kekaya, Vaṅga, Magadha, Kosla, Sālva, Cola, Pāṇḍya, Kerala and so on took their seats in the nuptial hall. Śrī Kṛṣṇa and Balabhadra came with their army. The army under the leadership of Balabhadra remained behind and Śrī Kṛṣṇa went alone to the nuptial hall. While preparations were being made to give Rukmiṇī to Śiśupāla, Śrī Kṛṣṇa took her in his chariot and quickly left the place. All the other kings who ran after Śrī Kṛṣṇa to fight had to confront with the mighty army of Balabhadra, who defeated the kings and returned to Dvārakā. (Bhāgavata, Skandha 10).

It is mentioned in Bhāgavata, Skandha 10, that ten sons were born to Śrī Kṛṣṇa by Rukmiṇī. They were Pradyumna, Cārudeṣṇa, Sudeṣṇa, Cārudeha, Sucāru, Cārugupta, Bhadracāru, Cārucandra, Cārubhadra and Cāru. But a slight difference is observed in the description of the sons of Rūkmiṇī given in Mahābhārata, Anuśāsana Parva, Chapter 14, Stanzas 33 and 34.

After the death of Śrī Kṛṣṇa, Arjuna visited Dvārakā. Seeing the dilapidated city without rulers and the women without husbands, he cried aloud. Rukmiṇī Devī ran to him and consoled him and seated him on a golden chair.

After the death of Śrī Kṛṣṇa, Rukmiṇī, with the other wives of Śrī Kṛṣṇa jumped into a burning pyre and died.

"Śaibyā, Rukmiṇī, Gāndhārī, Haimavatī and Jāmbavatī jumped into the fire."

There is a statement in the Mahābhārata, Dāksiṇātya Pāṭha, Sabhā Parva, Chapter 28,

about the palace of Rukmiṇī, "Viśvakarmā built a palace for Śrī Kṛṣṇa at the instance of Indra. The highest dome of it is covered with gold. So this dome dazzled as the peak of Mahāmeru. It was this dome that was set apart for his beloved wife Rukmiṇī by Śrī Kṛṣṇa".

RURU

A hermit famous in the Purāṇas.

Descended from Viṣṇu in the following order: Brahmā-Bhṛgu-Cyavana-Pramati-Ruru.

The beautiful Pulomā was the wife of Bhṛgu. Bhṛgu got the son Cyavana by Pulomā. Cyavana married Sukanyā the daughter of Śaryāti. A son named Pramati was born to them. The hermit Pramati married the beautiful damsel Pratāpī. Ruru is their son. He grew up to be a famous hermit. (Devī Bhāgavata, Skandha 2).

Ruru happened to see the exceedingly beautiful Pramadvarā the daughter of Viśvāvasu by Menakā. The moment he saw here he fell in love with her. The father of Pramadvarā came to know of this and he decided to give her in marriage of Ruru. Preparations for the marriage were being made. One day during that time Pramadvarā who had been running here and there joyfully, was bitten by a snake and she fell down dead. Ruru instantly reached the spot.

Ruru who was greatly sad and disappointed, got down to the Ganges and bathed. Then rinsing his mouth he took some water in his hand and said "By the favour of God I have acquired by my devotion and worship of gods, devotion and service to my teacher, by my scripture-study, my worship with Gāyatrī, my prayer, and meditation, my penance, my offerings to the holy fire, and my oblations, let her come to life. If she does not come to life, I will in this Ganges water." Making this prayer, making the gods witnesses he poured the water down.

Immediately a messenger from heaven appeared in the sky and said that she would come to life again provided Ruru was prepared to give half of his life to her. Ruru agreed to it. Thus, Pramadvarā came to life again and Ruru married her. (Devī Bhāgavata, Skandha 2).

A relentless hatred grew up in the heart of Ruru against serpents, because a serpent had killed his wife. He wandered about destroying every serpent he came across. Finally when he confronted Ḍuṇḍubha he was given exhortations and good advices regarding righteousness by Ḍuṇḍubhla. (M.B. Ādi Parva Chapter 9, Stanza 19). Moreover it is mentioned in Mahābhārata, Ādi Parva, Chapter 12, that Ruru had taken a lively interest in the sacrifice of Janamejaya meant for the extermination of serpents.

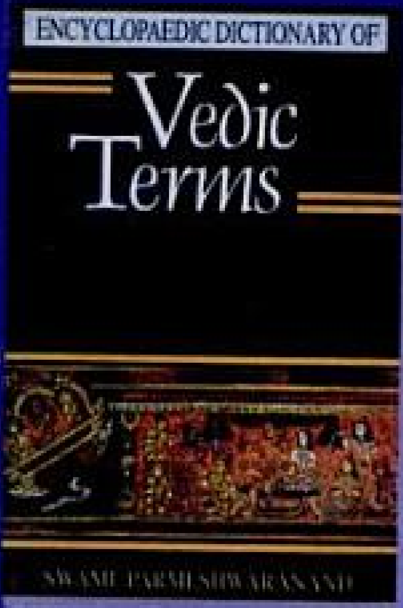
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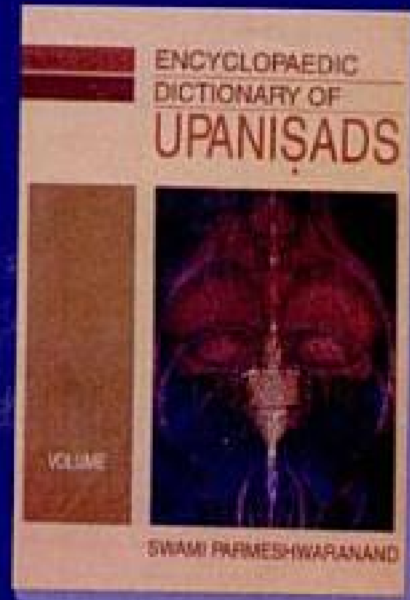
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